



FROM THE FRIEZE OF THE PARTHENON.

ARCHITECTURAL SCULPTURE. By ALBERT H. HODGE.

Read before the Birmingham Architectural Association, 6th November 1908.

FROM the earliest periods in the history of architecture the art of the sculptor has been freely made use of by the architect in so many ways and for so many purposes that it is not necessary to go into any archaeological description of architectural sculpture and its development from one period to another, but rather to select such pieces of sculpture, irrespective of style or date, as will best illustrate the various principles and ideas which ought to govern the successful execution of sculpture merged into architecture. So far as we know, the finest sculpture has been architectural, and has had allotted to it a part as important to the integrity of the whole composition as the column and the entablature. Hence it happens that most of our cherished pieces to-day are wanderers from their pediments, peristyles, niches, pylons, friezes, and metopes. That Architecture has been mother to the art of the sculptor we shall best appreciate when we consider that she gave it birth, guided its steps to the perfection seen in Greek work, and then sheltered and protected her offspring during storms, earthquakes, and revolutions, and preserved it to us. We find, too, that architecture approaches nearest to perfection when the sister art has become so enveloped in style and character that it is impossible to say where architecture leaves off and where sculpture begins.

Let us inquire into this unity of the various parts of a fine work and see if we can discover from what it arises. It undoubtedly is fine sculpture well placed in a fine façade: sculpture which has the same motive throughout its parts as the architect had in his mind when he schemed the façade. This architecture in sculpture is what we ought to seek after—this relationship of simple surfaces to rich ones, of intricate and simple forms in true tone value, style, and execution with the other features. Then we shall have a thorough blending of the two—we might speak of it as the loss and resurrection of sculpture in architecture. And so it becomes of

primary importance to carry the characters of the surrounding features into our sculpture by using lateral and upright masses; also by finding the ground or wall, moulding, or whatever may be behind our ornament or figures through the mass, so that our enrichment may not get the appearance of being isolated. It must be remembered that our work, whether figure or ornament, is simply composed of a more intricate relationship of the same forms, the hollow, the round, and the plain surface which go to make up our mouldings—in fact the whole design. And it is essential to the successful result that we should look upon sculpture, not as a thing apart from our design to be considered by the sculptor only, but as an integral part of the whole.

It is evident that the treatment of this mass—pediment, frieze, niche, moulding, or whatever it be—presents an architectural problem as important as the treatment of the other features of our façade; perhaps more important, since the architect hopes to obtain by it the foil to his plain surfaces, to emphasise certain parts of the composition, and to lead and concentrate the mind of the spectator on these parts. To demonstrate this architectural quality in sculpture we may take the round moulding with the bead under it as decorated with the egg-and-dart and bead-and-fillet. The lines of the enrichment repeat the section of the moulding. The same holds good in all well-decorated mouldings. The foundation or motive of the enrichment ought to repeat, or at least to assimilate itself to, the section of the moulding.

The architectural basis of a sculptured frieze is admirably demonstrated in the cavalry frieze of the Parthenon, now in the British Museum, which represents the procession that took place every four years during the Panathenaic festival. The frieze when placed on the building started from the south-west angle, and ran east and north to meet over the pronaos, where the procession is shown arriving before the assembled gods, who are grouped in the centre seated, and who receive from the hands of the priest the Peplos, while on each side the maidens selected to work the sacred robe approach bearing religious offerings. The fundamental design is distinctly architectural, the whole composition being practically founded on the wave ornament, which gives that flow of lateral motive, that prancing movement which makes the frieze perform a distinctly architectural function, and at the same time by its play of line prove a valuable foil to the entablature and columns outside; each is in consequence strengthened in its effect, yet quite in harmony. I consider this work the most architectural, the most sculptural, that we possess. It embodies all the difficulties of relief work, solved with that apparent ease which is always so deceptive in the work of a master. We find the horizontal lines of the building repeated often in the heads of the horses, in the limbs, and in the flying draperies. The upright lines of the triglyphs are echoed in the horses' limbs and necks. All are interwoven, yet do not in any way hinder the running design the architect had in his mind. I should like to draw your attention to two peculiarities in the horses in this frieze. The lower bones of the forelegs are bent slightly—this doubtless was to accentuate the running design—and the muscles of the ribs of the horses are shown running in an opposite direction from those of the natural horse. This I cannot explain: perhaps the artist found this method of treatment suited his composition better.

In the metopes of the Parthenon, representing the battle between the Centaurs and the Lapithæ, we come upon one of the most marvellous inventions of the Greek sculptors, the Centaur. These works are of varying merit and not always up to the high standard of the other parts. Some writers account for this falling-off by the fact that they had to be carved *in situ* and not on the ground, and afterwards to be hoisted into position like the pediment work. I do not think this is so, if we consider how carefully the Greeks executed every part of an intricately draped figure, and carved perfectly parts which must have taken no end of time and care simply because the gods would see them. I believe the reason was that the best men were all occupied on the pediments and frieze. Phidias himself was giving most of his time to the statue of Minerva. Even although some failed to come up to the standard of the

others, the metopes as decorated in the Parthenon give us an example of the coffer filled with sculpture in high relief. The effect of these dashes of richness, alternating with the triglyphs, and the whole bound top and bottom by mouldings, must have been very striking and decidedly architectural. And, curiously enough, this beautiful arrangement of severe and plastic forms alternating is one which is seldom made use of by the modern architect.

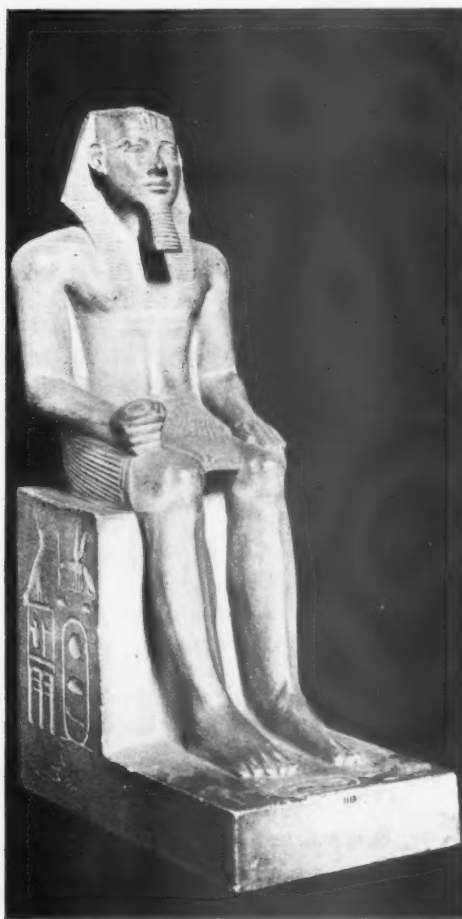
Intricate forms and masses in our work are questionable. Should great richness be required, let us decorate a simple motive; the main lines of our scheme will then be few, good in construction, and architectural. The predominating lines of most of the works of the masters we find on analysis to be based on geometric forms, the pyramid, the square, the circle, the lunette, and others. If we work on this principle it is surprising to what extent of interest and refinement we can carry our work without becoming petty and confused. All our detail falls into its place; and no matter from what distance or position our work is looked at, it is always in scale. How well this was known to Phidias we can understand when we consider the Fates from the pediment of the Parthenon; here we find this principle carried to perfection. These charming figures grouped together are all freely draped with the richest drapery, yet without losing breadth of mass or the magnificent outlines of the figures themselves. All this intricacy, simplicity, richness, and plainness we can trace to architectural knowledge: the division of the masses of drapery to give flow of line as against severe parts, and opposition of direction of folds of drapery to give richness of light and shade. The using of horizontal folds where depth of shadow is required, the mapping out of the whole structure and detailing like an architectural front—all this combined gives refinement of scale and purity of style. The figures seem to breathe, so masterfully are they treated.

In another work of the master, the Jupiter at Olympia, constructed of ivory and gold, we can comprehend the grasp Phidias had of the plan of his figure when we read that various battle scenes were represented carved round the edge of the sandals on the feet of the seated Jupiter. To such a height of elaboration it is only possible to carry work successfully when every part is in scale and the whole well planned.

These works are so impressive by their solemnity and grandeur that one wonders sometimes if, after all, they are the work of mortal men. Can we think of Phidias and his assistants knocking off work for the day, dusting the chips from their clothes and saying "We shall have Ictinus, the architect, here to-morrow. We must take the front of our scaffold away so that he may see our work"?

We now come to the technical part of the sculptor's work: the treatment of various materials, such as the figure, its draperies, and accessories of ornament, leafage, shells, armour, and other materials and implements made use of in our work in order to acquire that sculptural quality without which our work is too realistic and insipid: the use of the life model becomes too apparent; nothing appears stony—all looks too much like clay modelling slavishly imitated in stone. This is undoubtedly the outcome of a method of training which I think is open to criticism. The sculptor is first set to draw and model from the antique before he understands what is the meaning of the word sculpture. Then when he can faithfully copy, by aid of plumb-line, calipers, and all sorts of mechanical devices and little pellets of clay, he is put into the life class. There he remains till he becomes a full-fledged sculptor—in other words, a student who can faithfully reproduce life, but knowing little of any architectural principles of design. He learns all manner of tricks of texture in clay—in fact, the ways and means and time given to get these surface-dressings occupy most of his time. This is surely wrong. He becomes a clay modeller, and when he gets a job to do he is surprised to find that his carvers cannot get the effect the work had in clay in his studio. How could the result be otherwise? The quality we desire most in our work is that it should have the feeling of being cut out of the solid. It should never lose its stony feeling,

never be clay-modelling in stone; it must be materialistic. The same remark, I think, holds good with reference to bronze work, which also ought to possess this sculptural feeling. This was undoubtedly the great secret of the antique work. The old workers had a plentiful



EGYPTIAN GRANITE FIGURE: KING KEPHREN.

supply of fine marble, and they were trained to cut their work out of it, and not to model it in a soft material; doubtless they may have prepared wax models, or even clay models, but they forgot them in marble. Michael Angelo preferred this method. He made small studies, and then set to work on the marble. Alfred Stevens and Thorwaldsen likewise prepared half-size or full-size models before they started in stone or marble; but they prepared them in plaster, and seldom in clay, and so got their stony feeling. Working in this way you can scarcely fail to get the desired quality, as every cut is a true plane, and not a loose mass such as you get when you squeeze a pellet of clay. Your work becomes simpler in line and mass. This was undoubtedly the secret of the grandeur of the Egyptian granite figures and of the Assyrian work. Think of those magnificent slabs in the British Museum representing a lion hunt cut in slaty stone. They are purely drawings in stone. The accuracy of line arrived at by cutting gives to them that decorative and sculptural quality to a high degree. I should also like to draw attention to the Assyrian lion in the British Museum, which to my mind is superior to either Barye's or Stevens's lion in its architectural and sculptural treatment. The masterly way in which the lines of expression about the mouth and nose convey the leonine impression is more forcible than either of those two masters' examples, and impresses upon us the value of architectural design and sculptural rendering. The fact that the lion has five legs we

can forgive, the intention being that he should look balanced from either side; it shows us how much the Assyrian sculptor sought after this architectural quality in his work, even at the expense of truth to nature. It sounds strange, but it is true, that most of this early work possesses to a degree of mannerism and archaicism the very quality which is lacking in our work. This, as I have already pointed out, is owing to the lack of the use of the chisel from the first. The antique sculptor had bigness from the start; his modern brother is worried too much by working in a soft sticky material, subject to all kinds of pranks in light and shade which mislead him, and the tendency is to put in detail which he would omit were he working down instead of building up.

Sculpture is undoubtedly a limited art; all tricks of light and shade attained by ragged surfaces are bad. Should it be desired to get richness, then let it be got by the use of more



ASSYRIAN FRIEZE.

intricate but true form. It is a questionable practice to play upon the imagination by leaving certain parts unexecuted. This is not truthful; it is a trick resorted to by modern French sculptors, and is outside the limits of the art of the sculptor, which ought to be complete in itself and in the relative values of its parts, and not admit of any rough or unexecuted part. Consider how ridiculous a building would look left half finished in order to give effect to the completed part!—perhaps the client might object and retaliate by leaving his cheque half written when paying his architect!



ASSYRIAN LION.

Work which can only be looked at in one light is full of error and cannot be truthful throughout. Think of the test to which we put the Greek frieze. On the building it was seen in reflected light only. Now in the British Museum we see it in a top light; still the work is so truthful that we cannot tell, judging from its execution, what light it was carved for.



VENUS OF MILO.

In speaking of true form I do not mean exact representation of life form. I mean sculptural representation. This stony impressionism is seen admirably in the Greek treatment of hair; it does not represent every hair in the small liney manner we sometimes see, but it is given in a decorative style in masses which represent the relationship of hair to flesh, without the artist losing his sculptural feeling. This is seen all through the best work. The Greek, the Roman, and the Gothic sculptors give us a stony impression in all things, conveying to our mind a materialistic rendering of them, but which is found on close inspection to be a representation true to the materialistic as well as to the sculptural sense.

In the Venus of Milo we have such a combination: no such woman ever breathed; still, we feel that in this work everything is right—the figure stands in a dignified manner, her feet firmly planted on the ground, figure, drapery, and hair all treated in the right way, nothing insipid, petty, or confused, but healthy in motive, noble, and such a woman as would be the goddess of motherhood. Here is a keynote for our work.

The Gothic sculptors were so familiar with this architectural impressionism that it became a fault with them as compared with the Greek sculptor. They allowed this love of the Gothic or vertical spirit to predominate to the detriment of their figure; still, in the figures in Chartres Cathedral we find work quite Greek in character, architecturally pure and beautiful. In fact, all good sculpture, no matter what style, is governed by the same principles. It is simply the same story told in a different language. Even wrong form when put in with assertion and sculptural rendering will carry conviction, and will be more satisfactory than the truer form put in weakly.

Fine allegory in our groups of sculpture is desirable, and is one of the plenishments which give our work interest even beyond its merit. It requires a master hand to know

just the exact amount to use. Without good design and sculptural rendering it becomes confusing, and its various and multitudinous symbols tend to overcrowd and so congest our composition that, despite our marvellous and poetic meaning, the *tout ensemble* is unsatisfactory. The weak artist generally hides his shortcomings under a cloak of allegory. My opinion is that much of the poetic meaning which we attribute to some of the antique masterpieces was never in the mind of the artist, but was tacked on to his work after he had laid down his chisel and mallet and gone to rest from his labours.

Still, our work must have its meaning—the character of the building will suggest this—

but it must be told architecturally and clothed sculpturesquely. It is a mistake, I think, to repeat such ornaments as were specially applicable to the old work and do not apply in meaning to that in hand. Surely by the use of acanthus, ribbons, fruits, and modern trophies that we can design by representing machinery, ships, agricultural implements, scientific instruments, and all manner of tools and tackle, we can make our ornament as interesting and architectural as the antique. Think of our express-engine, for example; it is full of life, lateral movement; every line expresses its purpose; no superfluous material, all steel tendon; a veritable greyhound, of magnificent dignity; and how impressive and majestic it is as it stands in the station, rejoicing as a strong man to run a race—sculpture in steel.

We lack not food for ornament, and by a spirited use of it we can make our building bristle with interest and vitality, and say something not yet said even by the Greeks, always bearing in mind to build our art structure on what has been done before. We shall thus unconsciously impress on our work our individuality, and advance with our line of communication clear, and not as a company of rovers who know not whence they come or whither they go.

Reverting to the Parthenon, do we not find here a dictionary of the proper manner in which sculpture should be used in architecture, embracing as it does all manners of the art of the chisel—the column, the flute, mouldings, and enrichments; the sculptured frieze, the coffer, or metope, the fully enriched pediment—the whole forming one noble casket or shrine, worthy to receive the consummation of Greek art in Phidias's statue of Minerva, of which at the best we have only some rude sketches which doubtless have little likeness to the original? Of the pediments we have more left to us.

I should like to show you how well Phidias adjusted these various qualifications which I have been endeavouring to point out as being necessary to good work. Of the two pediments I prefer to deal more fully with the eastern, being the one of which most remains, although we know more about the western from the drawings of the French artist Carrey, who visited and made sketches of this work about 1674, shortly before the explosion. The western pediment represented the contest of Athena and Poseidon for the land of Attica. Of this there remain but a few pieces, which are now in the British Museum, and they are shown in such a manner as to render it almost impossible to reconstruct in one's mind anything like the effect of the complete work. The fragments of Minerva and Poseidon ought to be placed in their true relative positions in the pediment, and not shown as they are, resting on a block of marble at the bottom of the pediment, which ruins any conception to be gathered from such fragments.

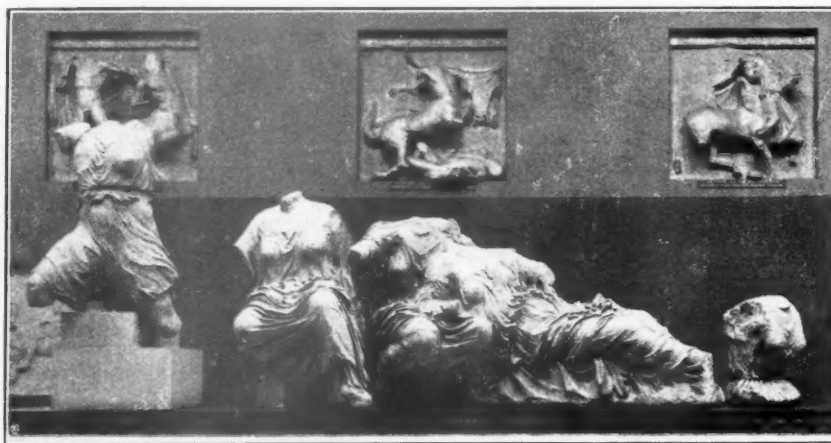
The eastern pediment, or that over the main entrance, represents the birth of Minerva. Mythology asserts that the goddess was born from the head of Zeus, Prometheus being the practitioner, with the aid of a blow of his axe—surely a subject before which any sculptor would pale. We have no idea how Phidias treated this problem, but I think we may rest assured that, being the most important point in the whole scheme externally, it was something very fine. The scene is in Heaven; the time sunrise, as shown by Helios, the sun, rising with his team from the sea at the left corner; while Selene, the moon, descends with her chariot at the other. How admirably these two subjects fit and fill the awkward corners of the pediment—truly a master touch. I would here point out a slight imperfection in the fitting of the horse's head in Selene's team; a small check had to be taken out of the under jaw in order to secure fitting where this part overlapped the plinth, so that the jaw is not complete. I have no doubt the artist would tell us that as the plinth represents the sea this part is only submerged. The strappings on both of the teams were in bronze, the plugs for fixing the bridles being still there, and the drill holes in the arm of Helios for fixing the reins. Facing the rising sun is the so-called Theseus. The suggestion of Brunn that this figure represents Mount Olympus illuminated by the rays of the rising sun is certainly a very beautiful idea, but we cannot verify it. I consider this figure the finest representation of the

male form in sculpture: nothing that I know rises so high. It alone would be a worthy gem to occupy the central position of any temple or shrine of art we could make. To the Greeks it was, after all, only one of the items which went to complete the casket. Of the true identification of the rest of these figures we know little, but we can still study the originals,



THE PARTHENON: FRAGMENTS OF EASTERN PEDIMENT.

even though their distinctive attributes are gone. It matters not so much what they represented as what the other qualities are. Next Theseus are seated two female figures, fully draped, treated in a quiet, dignified way, their draperies echoing the vertical and lateral motive of the architecture below. The two form a magnificent foil to the flying Iris, the messenger of Juno, conveying the news of the birth of Minerva. In the Iris we possess the last



THE PARTHENON: FRAGMENTS OF EASTERN PEDIMENT.

word in flying drapery. This figure is undoubtedly the purest in style and movement of any flying figure of which I have any knowledge. The whole architecture of the figure expresses the intention thoroughly. The fine but simple folds give the forward movement of a figure in a celestial sky, and without the disturbing influence of wind. The Fates, of which I have

already spoken, balanced these figures on the other side. I have no doubt there were other figures in this pediment which have not yet been found.

Relative to the disposition of the various parts of this pediment I would bring to your notice the magnificent transformation from action in the central feature, the birth, the flying Iris, and the figure next her, showing surprise by the raised arm, to the calm seated figure Theseus, and the passive Helios with his team. On the other side the same graduation takes place. This is truly a most beautiful passage, carrying the eye from the sides to the central feature, "The Birth of Minerva," which was the culminating point of the whole façade. All these magnificent marble figures were decorated with bronze. Horses had bronze trappings, female figures had bronze or gold leaves or symbols round their heads, and buttons at the points of the draperies. On the arm of one of the Fates there are distinct traces of a strap or bangle, also a drill hole on the top, evidently for fixing the same, or possibly for fixing a bronze pair of shears, as would be necessary if the figure represented one of the Fates. I would further remark, with reference to the colour which was undoubtedly applied to these figures now in the British Museum, that upon close examination I find the colour used was a sort of earthy brown, and it was used in darker tints the deeper it was in shadow. In some of the folds of the drapery of the Fate the colour is still in perfect preservation. I do not consider that this colour was applied to flesh and draperies with any intention on the part of the artist to convey materialism, but purely to get the full values for the work. I can easily imagine that, with the marble cut so thin in parts as to be little more than the actual thickness of cloth, and placed as the figures and draperies were to receive the full blaze of the sun, the light would simply pour through them. They would hold little shadow and have no depth. When we consider this we can well understand the Greeks resorting to colour to render their work opaque and to kill penetrating light which robbed them of their hard-earned effects. This I think to be the true cause of the colour used, and not the desire to imitate flesh and drapery in a cheap manner, so as to undo all their strivings after a true and sculptural effect. In fact I think it is not flattering to the Greek artistic character to think that they had any other intention in view than the one I have just suggested. The Greeks used colour on their marble, as we use it on our plaster, in order to kill reflected light and give depth to the work.

I will now deal with the placing of sculpture on our buildings. It is always advisable to focus the values of the enriched portions so that no two compete; but one part ought to dominate the whole and be the centre or keystone of the architect's motive. How admirably Phidias followed this plan we see from the pediments of the Parthenon. It is dangerous to lay down any principle in art, but from a close study of the antique work, figure and ornament, in sculpture, I find that the principle of putting enrichment in the shadow or half tones is always a sound one, as instanced by a fully enriched cornice with its modillion blocks, coffers, egg-and-tongue, bead-and-reel, and dentil blocks all in full shadow and half tones. This treatment affords a depth of shadow and adds a mystery to the whole effect which could not be otherwise obtained. The fluted column is another example of how well-applied enrichment adds to the depth of shadow. The Parthenon fully demonstrates my point: here we have the Panathenaic processional frieze which was never seen in any but a reflected light from the steps below. It is a touch of the master architect, a note of reflected enrichment so exquisitely carried out that we may take it into broad sunlight and find it still without blemish, all to be seen in a subdued reflected light from below. So much value the architect placed upon getting interesting detail in his shadow. What magnificent depth too all this must have given to his colonnade. I would suggest that the much-discussed problem of the lighting of the interior was just such another master-stroke as the frieze outside. I do not think the cella was ever intended to be lighted other than by artificial light or such light as was

admitted through the doors. Let us consider the effect as we approach and enter the building. First we have the main lines and mass of the building, the metopes and pediments all in full sunlight. The portico and side colonnade throw deep shadows. As we draw nearer we see the Panathenaic frieze in the deep shadow with the dashes of light from the bronze reins and bridles of the horses; then the frieze itself in its reflected light is apparent, and will hold our interest until we are in the portico; and as we enter the building the light becomes dim and more mysterious, and the colour decoration, which to our eyes seen in the strong light of day appears harsh and crude, takes its true tone. As we penetrate further we enter the cella and behold the Minerva, constructed of ivory and gold; seen in this dim and religious light, perhaps with hanging gold lamps like stars against a blue celestial ceiling and scintillating on her armour, such an impression it would be impossible to create were the building lighted by direct light admitted through the roof or otherwise.

Of the statue of Minerva we know little beyond such impression as we may gather from the statuette found at Athens and the Roman copy also found at Athens, both of which I fear give but a sad rendering of what must have been the work of a giant in sculpture, and doubtless was a worthy gem to be held in such a casket.

I am afraid I have wandered rather far into the depths of my shadow theory. I hope, however, it may be found interesting, for the subject of lighting the cella of this building has always been a fascinating one, and I have no doubt that any theory—even a theory of darkness—is of interest to the architect. The principle of putting interest in the shadows is one that painters avail themselves of freely. Rembrandt was, perhaps, the strongest exponent of the principle. I am confident that architects and sculptors of to-day do not consider this important fact sufficiently. We carve and enrich for direct light only, and so lose the most valuable foil, reflected light, to give to our work its full depth and interest. The indiscriminate application of sculpture is wrong. Sculpture should never be an excrescence. Some advocate the placing of it high up on the building, others low down, others on the skyline. Any position is right when well used; but it is absurd to cut and alter the proportion of a figure placed high up, as is sometimes done.

When we see a bricklayer on the scaffold at the same height as our figure we are perfectly satisfied with his proportion, and have no desire to pull his leg or take one cubit from his stature. Let us leave him alone; he is quite happy, and looks his part. So with our sculpture, we must remember our figure should be as architectural as the adjoining base or capital; it ought not to be made to appear to take any interest in the street below, but should attend to its own business in as dignified a manner as possible. Sculpture ought not to become heavier and coarser the higher up it goes. As with the orders of architecture, the lighter should surmount the heavier. Let us first get our silhouette correct, then the structure of the mass; the detail will follow as a matter of course.

Our niches ought to be roomy, so that we get reflected light at the back of our figures, and when we have to use the portrait statue in our work it ought to come under the same principles, architecturally and sculpturally, as other decorative work. Lastly, our sculptors ought to study architecture, and make themselves familiar with its principles of design, its disposition of planes, spacing, enrichment, and constructive foundation. The sculptor's work will then become decorated construction, and not constructed decoration. His work will be in truthful harmony with the rest of the façade, and not have the appearance, as I am afraid is too often the case, of looking like a stray child from its mother, Architecture. We have only to think of the Parthenon to comprehend this thorough understanding, this unison of mind and motive, which is essential to the successful result. Ictinus and Phidias were truly brothers in a common cause. Like them let us fuse our architecture and sculpture by the flame of truth, that we may have one art—Architecture.

HERALDRY IN RELATION TO ARCHITECTURE.*

By E. BERTRAM KIRBY.

AMONG the numerous allied arts and sciences which have been pressed into the service of architecture in the course of its development in Europe, heraldry occupies a peculiar and distinctive position. Its claim upon our notice in this connection is founded, not merely upon its intrinsic interest, but still more upon the unique opportunity it offers to the architect for the application of beautiful and intelligent ornament. However ignorant or intolerant the observer may be of its meaning, and of the principles which govern its proper application, he can hardly fail to appreciate its obvious importance as an architectural accessory. Since, however, the intention of this Paper is to present the subject of heraldic ornament, not as a heterogeneous collection of fantastic and meaningless symbols, but as the most intelligent (and, to the initiated, intelligible) form of ornament which has been applied to architecture, it will be necessary to attempt some elementary explanation of its origin, meaning, and use. The necessity of this arises from the average man's complete ignorance of the elements of this subject. It is not proposed to discuss how far this attitude is commendable in the general public, but it seems at least regrettable in the architectural profession. There is no doubt that architects, especially those who have any pretence to the title of archaeologists, are generally expected to have at least a bowing acquaintance with this science. It may be urged with some reason that the occasion for the use of heraldry in modern architecture is somewhat rare and remote—though perhaps this is mainly due to the architects themselves. But when the almost inevitable occasion presents itself for an architect to employ heraldic ornament on his buildings, he does not show to the best advantage when he is compelled to admit his ignorance of the subject, or, worse still, when he plunges blindly into its mysteries and defaces an otherwise noble building with heraldry which is meaningless and childish, or which labels the innocent and unsuspecting client

as a craven or a bastard. It may therefore be instructive to see how vulgar and absurd the misuse of heraldry may become, and, on the other hand, what a singularly beautiful and effective accessory to art and architecture it is when employed in its proper and legitimate application.

We may consider the subject under three aspects: (1) Its origin and meaning, (2) its conventional use in art, (3) as an architectural accessory.

The origin of heraldry is a military one, and is to be found in the signs and symbols which individuals and tribes of almost every age habitually carried into battle, partly in order that their identity might be more easily distinguished by their followers, and partly to instil fear into their opponents. But it did not begin to assume the form of a science and become subject to rules and conventional usage until the time of the Crusades, though the mediæval heralds used to indulge their flights of fancy by ascribing imaginary arms to all the principal personages of history and mythology.

It was of course peculiarly important in the middle ages that a knight should be easily recognisable in battle, since his face was covered. It therefore became the custom, directly closed helmets came into vogue, for the knight to bear upon his shield and surcoat some device by which he might be distinguished. The device naturally came to be inseparably associated with an individual and his family. Hence arose some of the main principles of heraldry: first, its honourable character, since only those of gentle blood could bear arms, owing to the fact that they alone were in authority and required a distinctive mark; secondly, its hereditary use, since the heir to a man's lands and power would naturally inherit his arms also; thirdly, the necessity of the device on the shield being simple, easily distinguishable, boldly drawn, and peculiar to himself and his family, so as to obviate the possibility of mistake arising. The importance of this may be judged from two historic instances. The defeat of the Lancastrians at the battle of

* Based on a lecture delivered to the Liverpool Architectural Society on 9th December 1907.

Towton was mainly due to the confusion between the star of the De Veres and the sun which the House of York used as their badge. One of the most famous lawsuits of history, known as the suit of the Bend Or, which was tried before the King and John of Gaunt, arose from a dispute between Lord Scrope and the Grosvenors as to which had the prior claim to the arms they both bore.

The various parts of the full heraldic insignia should first of all be distinguished, together with their use and significance.

In the first place, there is the crest. It should be borne in mind at the outset that, contrary to the generally accepted idea, the crest, though nowadays the most widely used portion of the achievement (as it is called), is by no means the most important. Crests, as such, came into general use at a considerably later period than the arms on the shield, and were almost unknown until the tournament became an established institution. That they were comparatively unimportant is due to the fact that their use was almost entirely ornamental, and, so far from affording their wearer any practical protection, they were even liable to become a source of danger to him in a hand-to-hand encounter.

The crest was made of some light strong material, securely fastened to the helmet. It always faced towards the front of the wearer—a fact which should not be overlooked in drawing crests in con-

junction with helmets. They should also, as far as possible, be portrayed in such a way that they could really be worn without falling off. The object

which constitutes a crest is never represented by itself, but as resting on or within a crown, a cap of maintenance, or, more usually, the twisted wreath of the mantling.

An admirable example of a crest may be seen on the helmet of the Black Prince above his tomb in Canterbury Cathedral. The helmet is surmounted by a cap of maintenance upon which stands the lion of England.



HELMET AND SURCOAT OF THE BLACK PRINCE.



THE BLACK PRINCE'S CREST.

junction with helmets. They should also, as far as possible, be portrayed in such a way that they could really be worn without falling off. The object

The helmet upon which the crest was worn varies in heraldic art, though not in actual use, its shape and position representing the rank of the wearer. The horrible dog-faced helmet which the fashion of last century decreed for the achievements of gentlemen has now been almost universally superseded by the beautiful old tilting helmet, a good example of which is also reproduced here. The Prince's surcoat embroidered with his arms, which was worn over the armour, is a very rare specimen of that garment. It was the origin of the term "coat-of-arms."

The mantling, or mantlet, was originally a silk veil to protect the helmet and shoulders from sun and dust in hot climates, but in later times it was cut into long, ornamental folds. The extravagance of this fashion ran to such excess that it resulted in the death of Sir John Chandos, the famous general, who tripped on his mantlet in battle and was killed before he could rise. The accompanying figure from the tomb of Aymer de Valence in

Westminster Abbey clearly shows how the mantlet was originally worn. We shall have occasion later to see the decorative possibilities of this feature which await the artist.



ARMOR DE VALENCE, EARL OF PEMBROKE.

The use and origin of the shield are so obvious that they need not be particularised. The modifications in its size and shape are, however, worthy of note, especially as they have a considerable influence on the application of heraldic design to architectural requirements.

The first shape of shield which need concern us is the Norman. This was very long, pointed at the lower extremity, and rounded at the upper, and sufficiently large to cover the entire body. It may be remarked that as body armour became perfected and a better protection to the warrior, the use and size of the shield proportionately decreased, until what is known as the heater-shaped shield was evolved, so called from its resemblance to a flat-iron. This is the most usual and convenient form of shield to accommodate simple devices, or charges, as they are called; but when the custom of quartering arms came into practice, a squarer form of shield was found more suitable. In later times we find that both the outline and surface of the shield underwent considerable alteration. Flutings were introduced on the shield, and, especially abroad, its outline assumed most eccentric and impracticable shapes, until in the seventeenth and eighteenth centuries, when this art reached its lowest ebb, all semblance to a shield was entirely lost.

We now come to a very large subject, which exigencies of space compel us to touch upon very lightly—namely, the devices or charges borne on the shield, and their respective tinctures or colours.

The consideration of these points is so bound up with the conventional application of heraldry to art, or rather art to heraldry, that we shall find this a suitable opportunity of introducing that side of the question. With regard to the colours which are most commonly used in heraldry the more important are:—Gold, or *or*; silver, or *argent*; red, or *gules*; blue, or *azure*; green, or *vert*; purple, or *purpure*; black, or *sable*. There are also various furs, of which the commonest is ermine, composed of black ermine spots on a silver ground.

Of these gold and silver are classed as metals, and the others as colours, with the exception of ermine, which follows the rule of the metals. The rule with reference to these tinctures is that a metal should never be placed directly on a metal, or a colour on a colour.

When colours cannot be painted their respective tinctures may be indicated by lines or dots in various arrangements. This method is known as "tricking." It is not, however, suitable to stonework, and its use is to be deprecated when it is possible to avoid it. Care should be taken that the small grooves formed by the mason's serrated chisel do not give the impression of tricking where it is not intended.

It is hardly necessary, or even possible, to attempt to enumerate and explain the charges



ROBERT DE VERE, EARL OF OXFORD.

which can be borne on a shield, as they include almost anything in the world, animate or inanimate, from an angel to a soup-plate. It is not so

much their classification as their representation that need concern us. One point, however, should be particularly noted by architects, viz. that when heraldry is represented in stone or a similar material, and it is impossible or undesirable to differentiate the charges from their surroundings by means of the contrast of colour, they should be carved in relief. The beautiful monumental effigy of Robert de Vere not only illustrates this expedient but is an admirable example of the treatment of the flat surface of a shield which is not well covered by charges, and which, in the absence of colour, becomes devoid of interest. In this particular instance, where the shield is divided quarterly, the only charge on it is the mullet or star which is placed in the first quarter, and the remainder of the shield is left blank. This has, however, been relieved by the introduction of diaper. It should be noted that the pattern of the diaper is purposely designed to be small in size and in low relief, so as to obviate any possibility of conflicting with the charge, or unduly obtruding itself to the detriment of really essential details. The change in colour is also indicated by an alteration in the pattern of the diaper, and the division is accentuated by a thin line. This division of colour may also be suggested by making the two surfaces on different planes.

But perhaps the most important point to be observed in the artistic rendering of heraldry is the



ARMS OF PARIS.

manner of drawing the charges on the shield. Inanimate objects present least difficulty, but even they require considerable skill. They should

always be drawn with boldness and refinement, and should be so arranged as to adapt themselves to fit the space which they occupy. However conventionally the charge may be treated, there should



TERRA-COTTA MEDALLION IN DELLA ROBBIAS WARE.

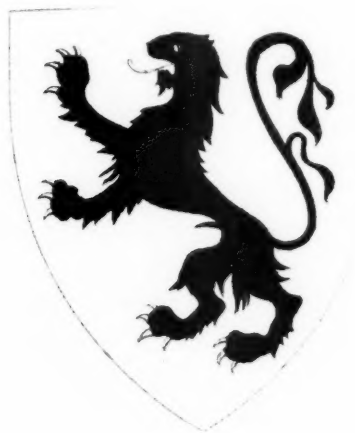
never be occasion for doubt in the mind of the intelligent observer as to the object which it is intended to represent.

Animate objects in heraldry are, however, a very different matter, and there are very few artists who can draw them at all tolerably. To achieve success in this line the artist must balance realism and conventionality most delicately, not aiming at fidelity in reproducing the animal as it really exists, but rather suggesting, with perhaps a tendency to exaggeration, its chief physical and temperamental attributes.

To illustrate this distinction we may compare two renderings of lions in heraldry, in one of which the artist has attempted fidelity to nature, while the other is frankly conventional. The first is a medallion of Della Robbia pottery, which forms an admirable medium for the effective display of heraldic art. It will at once be seen, however, that the obvious effort to follow nature in the drawing of the lions inevitably produces an effect of incongruity, inasmuch as it emphasises the unnatural and gymnastic attitude of the animals which the conventional method would never have suggested.

On the other hand, the conventional figure of the lion rampant is quite free from these disadvantages. It is true that the authorities at the Zoological Gardens would view such an animal with considerable suspicion, but, nevertheless, it

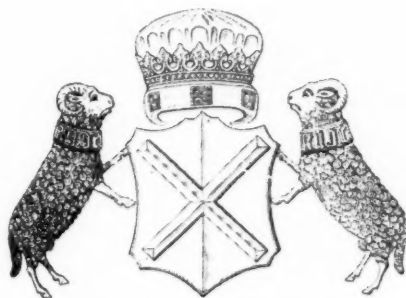
is impossible to remain in doubt for a moment as to the identity of the animal. It is instinct with leonine qualities, the embodiment of nervous strength and a certain ferocious dignity. More-



LION RAMPANT.

over, it is a decorative object, and admirably adapted to the shape of the shield. Similarly the heraldic deer is the embodiment of grace and agility.

Heraldic animals are not always confined to the shield itself. They are constantly used as supporters, as the rams which support the shield of



ARMS OF THE ABBEY OF ST. ALBANS.

St. Albans Abbey. This shield is from the tomb of Abbot Ramryge in St. Albans Abbey, and it may be remarked that the rams with the letters R Y G E on their collars are a punning allusion to his name. This practice of punning is extremely common in heraldry, and is probably the only excusable and justifiable occasion for its use. It

should always be remembered that the main function of supporters is to support the shield. Among the monstrosities of taste perpetrated in the eighteenth and early nineteenth centuries it is not uncommon to observe the lion and the unicorn, instead of supporting the Royal Arms, feebly lying down behind them. Supporters are now almost entirely confined to the arms of royalty, peers (but not all), and some corporate bodies. Their decorative possibilities in art are obvious.

The accompanying photograph of the Royal Arms from the Victoria Memorial in Birkenhead illustrates an attempt to adapt some of these principles to modern requirements. It will be observed that the lions passant, although conventionally treated,



ROYAL ARMS, VICTORIA MEMORIAL, BIRKENHEAD.

are full of movement and vitality, and the fullest advantage has been taken of the space at the disposal of the sculptor.

The rules which govern this science are so extremely exact, and absolute fidelity to detail is of such paramount importance, that the artist has very little scope for original treatment. There is, however, one particular in which his individuality may assert itself, and that is in the decorative treatment of the mantling. To appreciate the really magnificent effect which can be obtained in this way one has only to refer to the excellent work of the designers of the sixteenth and seventeenth centuries. Albert Dürer, whose arms are here reproduced, fully recognised the decorative possibilities of heraldry, and his work is still unsurpassed for its virility and beauty. It is a

matter for congratulation that a strong revival in heraldic art has sprung up in recent years, and its present exponents are by no means unsuccessful in emulating the beautiful productions of the past.



ALBERT DURER'S ARMS.

If mantling is to be used with effect in this way it must exhibit a suggestion of inherent life and vigour, twisting it into fantastic shapes as if blown by a strong wind. It should never be lacking in that nervous strength and certainty of line which can only be paralleled by Early English floral carving.

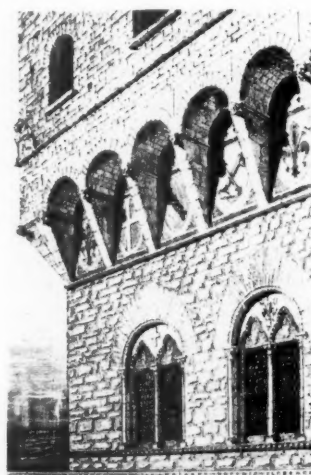


SHIELD FROM CESENA.

The arms from a palace in Cesena, carved in Istrian stone, are an excellent instance of heraldic stonework full of life and vigour.

A world-famous example of the application of heraldry to architecture occurs on the exterior of the Palazzo Vecchio at Florence. The shields, which are placed in the recesses of the projecting arcading, form not only a bright band of ornament, in pleasing contrast to the severity of the wall surface, but also convey in symbolism the history and achievements of the city—surely a more suitable and intelligent form of decoration than meaningless swags and bullocks' skulls.

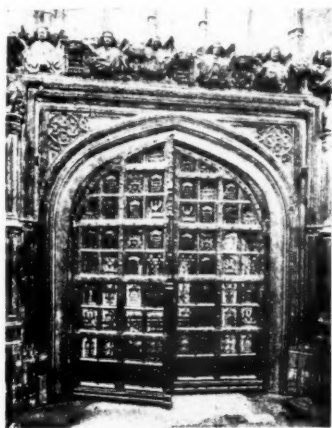
But it is by no means necessary to refer to foreign instances of this art when England is so rich in them. Westminster Abbey alone is a storehouse of heraldry. Not only are the memory and honours of the dead thereby perpetuated to posterity, but



PALAZZO VECCHIO, FLORENCE.

the structure itself is enriched with the heraldic insignia of its builders and donors. Conspicuous among them are the devices which form the pierced panels in the magnificent bronze doors of Henry VII.'s chapel. These doors were designed by Torregiano, and executed by him or under his direction, and are the finest examples of heraldic metal work in England. The panels are appropriately filled by heraldic badges in pierced bronze, the Beaufort portcullis (which appears in the arms of Westminster), the falcon and fetter-lock of York, the entwined roses of York and Lancaster, and the royal monogram. No better instance can be adduced of the immense historical value and interest which heraldic decoration of this description adds to an object beyond its mere intrinsic

beauty or utility. In the south aisle of the same chapel is the singular and beautiful tomb of the King's mother, Margaret Beaufort, Duchess of Richmond. This is also the work of Torregiano,



BRONZE DOORS, HENRY VII'S CHAPEL, WESTMINSTER ABBEY.

and is remarkable for the extraordinary mixture of Gothic and Renaissance details. The recumbent effigy of the Duchess is in gilt metal, and lies in a Gothic niche with a raised and crocketed canopy, the whole design being an attempt to translate into high relief the flat designs of the ancient brasses. The tomb itself is frankly classic in character. It



TOMB OF MARGARET BEAUFORT, DUCHESS OF RICHMOND.

is made of touchstone, the shields and ornaments being of applied metal-work.

Another beautiful example of the same period is probably familiar to most of us in the sculptured arms of Cardinal Wolsey at Hampton Court

Palace. Their peculiarly bold and decorative treatment is especially admirable.

But heraldic decoration must always lose much of its best effect when it lacks its appropriate colouring. For this reason it is seen to the best advantage when displayed in such materials as stained glass, mosaic, paint, or enamel. The mediæval craftsman achieved the highest success by the use of the last-named method, and the tomb of William de Valence, Earl of Pembroke, is to these days an unequalled example.

Perhaps the medium in which we are most accustomed to admire the finest effects of heraldic decoration is that of glass. It would necessitate not a Paper, but many volumes, to contain an adequate account of heraldic stained glass. A large



ARMS OF CARDINAL WOLSEY, HAMPTON COURT.

book has indeed been written on the heraldry of York Minster alone. We may, however, content ourselves with citing two instances. The first is the work of Albert Dürer in the north aisle of Cologne Cathedral, which is unsurpassed for vigour of design and splendour of colour. So fresh and brilliant is the effect of the glass that the windows appear not only to transmit the sunlight from without but to possess an immanent radiance of their own.

With the second we are probably more familiar, viz. the heraldic glass in the windows of the Houses of Parliament, which is probably the best of its kind in England. Quite apart from its decorative quality, which is of the first order, its historical significance raises it to the highest grade of intelligent ornament. The spectator who stands

before Pugin's great armorial window at the end of Westminster Hall has before him not merely a magnificent work of art but an epitome of the history of England. A reduction of one of Powell's original cartoons, which he executed under Pugin's supervision for this great work, is



STAINED GLASS, HOUSES OF PARLIAMENT, WESTMINSTER.

here reproduced. It should be noted that not a single line of the ornament is meaningless or inconsequent. There is no "padding." To anyone with a knowledge of heraldry every detail is important and pregnant with significance.

There is hardly an occasion in ecclesiastical, public, or domestic architecture into which this

beautiful form of decoration may not be appropriately introduced. What an emancipation from senseless and meaningless ornament does it not offer to the craftsman, provided his attention is directed to this science! But it has shared the fate of all things which require accurate knowledge and discrimination in their use. It has incurred obloquy and disregard through the gross misuse to which the ignorant and vulgar have subjected it. To appreciate the surpassing effects which its proper and legitimate application can produce in the hands of capable and conscientious artists, "Si monumentum requiris, circumspecte."

In conclusion, it may not be out of place to add a word with reference to what may be termed the ethics of heraldry. Much of its abuse is due to the fact that there are many who render it ridiculous by a pretentious and snobbish assumption of arms to which they can produce no claim whatever. Architects should not encourage this nonsense by meekly translating into stone or glass the superabundant fancies of their clients. They cannot, of course, be expected to do too much violence to the vanity of their employers, but they can at least proffer the suggestion that a permanent memorial of this description had better have the sanction of the properly constituted authorities, who hold their power direct from the sovereign, inasmuch as it is his prerogative to bestow these honours, in precisely the same way as he alone can confer a title.

* * * The author acknowledges his indebtedness for most of the illustrations to Mr. G. W. Eve's book *Decorative Heraldry: a Practical Handbook of its Artistic Treatment* [London: George Bell & Sons, 1897.]

REGULATION OF INTERNATIONAL ARCHITECTURAL COMPETITIONS.

REPORT OF THE BRITISH DELEGATE AT THE INTERNATIONAL COMMISSION.

COMITE PERMANENT DES CONGRES INTERNATIONAUX DES ARCHITECTES :

December 1908.

To the Chairman and Members of the British Section

GENTLEMEN,—

I duly attended the recent sittings in Paris of the International Commission to which you appointed me as your representative. I had also the honour of acting as Delegate for Canada.

I append hereto the text of the Regulations as finally settled by the plenipotentiaries of the various nations represented on the Comité Permanent, together with a translation in double column showing the effect of the alterations made from the Vienna draft.

The following notes on the principal points raised in debate may be of interest :

No serious objection was raised to Articles 1, 2, 4, and 6, which were accordingly adopted as first drawn.

Article 3 was modified at the instance of M. de Vestel (Belgium), and does not affect the principle of the Regulation.

Article 5.—A long discussion took place on the British proposal that the designs should be anonymous in the final as well as the preliminary stage. Signature of the final designs appears to be invariable on the Continent, and is regarded as a privilege. It was held by most of the Delegates that effective anonymity was practically impossible after the first stage, and that it was better that the authors' names should be frankly disclosed. Further, it was urged that the perfect confidence, which is essential, in the honour of the jury was incompatible with any suggestion that they would be influenced improperly by the signature of the designs ; and that in any case the mixed nationality of the jury was a great safeguard from any tendency to decide otherwise than on the merits of competitors. The Committee were greatly interested in my description of the British method of marking designs with numbers after delivery ; but, as I was unable to obtain a single vote for the principle of anonymity in the second stage, I did not think it worth while to complicate the Regulations, from a Continental point of view, by urging a mere alteration of method for the first stage.

I then moved, and carried, the new final paragraph of this Article.

Article 7.—The alteration in the first clause was made to avoid difficulties arising from accidental delay, variations in local time, &c. My suggestion for rewording the final clause was accepted, as I pointed out that the text of the draft was somewhat ambiguous, and that to send the receipt to the jury would give a strong clue to the identity of the sender.

Article 8.—Other nations than those proposed having urged their claims to use their own languages, the Commission eventually decided to recognise French only.

Article 9.—The modifications adopted were proposed by Baurath Neher (Germany), and met with general approval. He pointed out that in the case of special buildings, such as hospitals, it might be difficult to select architects from seven different nations who would be all of recognised eminence in the particular subject. The final paragraph is now very comprehensive, and requires a declaration of absolute disinterestedness from the jurors. It goes some way to remove the British objection to signed designs in the second stage, and I supported Herr Neher.

Article 10.—Monsieur Louvet (France) thought the draft wording might be misunderstood by promoters, and his modification was approved.

The last paragraph was adopted on the motion of Baurath Neher (Germany).

Article 11.—The British proposal in paragraph 1 was adopted with a slight variation, which I think an improvement.

The alteration to the last paragraph was made to bring it into conformity with the Berne Convention.

Article 12.—I endeavoured to obtain the return of the preliminary designs to the authors selected to take part in the final stage, pointing out that though in a competition of students it is of course desirable that they should not be allowed the opportunity of amending a design made *en loge* after consultation with friends and books, yet that in serious practice the first design after selection is no longer of public interest, as it is only the second designs which affect the result. The first designs would of course be returned with the second for exhibition purposes. I obtained a good deal of support; but as the discussion became rather animated, and the Chairman strongly opposed me, I accepted the compromise contained in the new third paragraph. The last paragraph was varied at the instance of the French Delegate.

The document is, in my opinion, on the whole a very satisfactory one.

I am, Gentlemen,

Your obedient servant,

JOHN W. SIMPSON,

Vice-President R.I.B.A.

REGULATIONS FOR INTERNATIONAL COMPETITIONS.

Translation.

TEXT AS REVISED.

VIENNA DRAFT.

1. International Competitions should be reserved for exceptional occasions of a really international character.

Unchanged.

2. International Competitions may be either open to all architects without invitation or limited and by invitation.

Unchanged.

Limited and invited Competitions may consist of a single stage.

Competitions open to all should be held preferably in two stages.

3. The "Conditions" of International Competitions are to be identical for all Competitors.

Unchanged.

No drawing model or document shall be taken into consideration except those specified in the Conditions, nor shall any other drawing model or document be exhibited.

No drawing or document submitted shall be taken into consideration except those specified in the Conditions.

4. The Instructions to Competitors should state definitely the Conditions of the Competition, and matters considered desirable should not be left to the option of Competitors.

Unchanged.

5. In limited and invited Competitions, the Conditions should be fully detailed and require the scheme to be fully developed.

TEXT AS REVISED.

In Competitions open to all the Conditions should express the technical requirements in general terms and limit the number and scale of the drawings to the minimum necessary for the jury to understand the design.

The Conditions should require designs to be submitted anonymously under the motto in the first stage, and to be signed by the Authors in the second stage.

Competitors are forbidden under penalty of exclusion to act in any way which would tend to disclose their identity.

6. In double Competitions the Conditions in the first stage should be as those for Competitions open to all, and in the second stage as those for limited and invited Competitions.

Designs selected in the first stage only can be admitted to the second stage.

7. The Conditions of a Competition should be published and placed at the disposal of the Competitors as nearly as possible on the same date in all countries.

Any design not dispatched by the date of closing the Competition shall be excluded; the Carriers' receipt shall be accepted as proof.

8. The Conditions should be prepared in consultation with experienced Architects.

They shall be published in the French language.

9. The jury is to be nominated by the promoters of the Competition; it is recommended that promoters, before nominating the foreign members, should place themselves in communication with the Comité Permanent.

The jury of an International Competition shall be composed of Architects, each of different nationality, one of whom shall belong to the country which institutes the Competition. A legal authority, nominated by the Administration promoting the Competition, shall preside in order to ensure regular procedure, but shall have no vote.

The members of the jury, by accepting nomination, shall be held to have declared themselves to have no material interest, either directly or indirectly, in the result of the Competition.

10. It is desirable in International Competitions, and especially in the preliminary stages, that the limit of cost shall be only approximately fixed in order to leave some liberty to the artistic conception of Competitors.

VIENNA DRAFT.

Unchanged.

New Clause.

Unchanged.

The Conditions of a Competition should be published and placed at the disposal of Competitors on the same date in all countries.

The date of dispatch (evidenced by the Carriers' receipt, which must be sent to the jury) is to be the date of closing the Competition.

Unchanged.

The Conditions shall be drawn up in one only of the four languages officially admitted at the International Congresses of Architects of 1906 (London) and 1908 (Vienna)—English, French, German, or Italian.

New Clause.

The jury of an International Competition shall comprise seven Architects, each of a different nationality, one of whom shall belong to the country which institutes the Competition. A legal authority, nominated by the Administration promoting the Competition, shall preside in order to ensure regular procedure, but shall have no vote.

The members of the jury, by accepting nomination, shall be held to have declared themselves to have no material interest, either directly or indirectly, in the execution of the work which is the subject of the Competition.

It is desirable in International Competitions, and especially in the preliminary stages, that the limit of cost shall be only approximately fixed in order to leave full liberty to the artistic conception of Competitors.

TEXT AS REVISED.

When the sum available for carrying out the work is specified, the Conditions of Competition should give the information required for preparing approximate estimates on a uniform basis.

11. The total value of the premiums to be awarded shall be 2½ % on the cost for works not exceeding £100,000 in value, 2 % on those not exceeding £200,000, and 1½ % for works beyond that value.

The principle must be enforced that the carrying out of the work be entrusted to the Architect placed first, subject to the conditions in force in the country promoting the Competition.

The amount of the prize shall not be deducted from the amount of the fees payable.

In the event of the person or Corporation promoting the Competition wishing to reserve the right to pass over the Architect placed first, the Conditions of Competition must state the terms of compensation.

Should the work not be executed, the same compensation shall be due.

In all cases the authors of designs submitted retain the artistic copyright in their design, and in the building which is a reproduction thereof.

12. In single-stage Competitions all the designs shall be exhibited in a suitable place and for a sufficient time to enable all Competitors to visit the Exhibition, which should be advertised beforehand in the professional papers.

In double Competitions there shall be no Exhibition after the first award: all the drawings shall be placed under seal and exhibited subsequently, together with the designs in the final Competition.

The authors of designs selected in the first stage shall have the right to make tracings thereof for use in preparing their final designs.

The full report of the jury, giving their reasons for the award, shall be published before the opening of the Exhibition and communicated to all the parties interested.

VIENNA DRAFT.

New Clause.

The total value of the premiums to be awarded shall be at least double that of the fees payable upon the execution of the work if it had been entrusted to an Architect without competition.

Unchanged.

Unchanged.

In all cases the authors of designs submitted retain the artistic copyright in their design, and in the building erected from it.

Unchanged.

New Clause.

The full report of the jury, giving their reasons for the award, shall be published before the opening of the Exhibition for the information of all the parties interested.



9 CONDUIT STREET, LONDON, W., 9th January 1909.

CHRONICLE.

THE BUSINESS GENERAL MEETING. 4TH JANUARY.

Obituary: W. M. Fawcett and E. A. Gruning.

At the opening of the proceedings last Monday, formal announcement was made by the Hon. Secretary, Mr. Alexander Graham, F.S.A., of the loss the Institute has sustained by the deaths of its esteemed Fellows and Past Vice-Presidents, Mr. William Milner Fawcett, F.S.A. [*Fellow 1860*], who died on the 27th ult., and Mr. Edward Augustus Gruning [*Associate 1860, Fellow 1869*], who died on the 30th ult. Mr. GRAHAM said:—

Mr. Vice-President and Colleagues,—It is with very deep regret that at the opening of a new year I have to announce the decease of two old and highly esteemed friends and valued colleagues of our Institute.

I have before me the name of William Milner Fawcett, whom most of you will remember as having served for many years as a member of the Council, and for four years as a Vice-President of the Institute. As his name was better known to the older members of our body than to the rising generation, I think this is a fitting opportunity to place upon record our high appreciation of the services he rendered the Institute during the years that he occupied a seat at the Council table. Mr. Fawcett was a man whom we all held in high respect, not only as a colleague but as a personal friend, and we were always glad to meet him when he came up from Cambridge to attend the Council Meetings. I should like to move that a letter of sympathy be forwarded to Mrs. Fawcett expressing our recognition of Mr. Fawcett's distinguished services in the promotion of architecture, of his honourable career in the profession, and our appreciation of the valuable services he rendered as a Member of the Council and as Vice-President of the Institute.

It is with equal regret, speaking as an old personal friend of our late colleague, Edward Augustus Gruning, that I have to announce his decease, which occurred on the 30th December. His good name,

his high reputation as an architect, and his works, especially in London and the neighbourhood, are familiar to you all. Equally well known to you is the high character of our lamented colleague as a man, and the strong personality he brought to bear upon the many matters of importance that came before him as a Member of the Tribunal of Appeal and as arbitrator in building disputes. In the conduct of these and other affairs he not only showed a high-mindedness and a disinterestedness in everything he did, but these were coupled with a kind-heartedness and a generosity of purpose which were strikingly conspicuous on many occasions. I feel sure that we shall all hold in respectful memory the name of Edward Augustus Gruning, who throughout an honourable career never failed to uphold the dignity of his calling, and never spared himself when it was a question of furthering the interests of the Institute. He was a man of high character and of exceptional talent, and one whose sound common sense and judicial treatment of matters that came before him were quite exceptional. We who knew him intimately deeply deplore his loss. I have only to move that a letter of sympathy be addressed to his son and his daughters expressing our sense of the loss we have sustained, and assuring them that there is not a single member of the Institute who does not appreciate his great services in the promotion of architecture and in furthering the high aims of this Institute.

THE CHAIRMAN (Mr. Edwin T. Hall, *Vice-President*): Gentlemen, I should like to associate myself with what the Honorary Secretary has said. I did not myself know of Mr. Fawcett's death until to-day, and I particularly remember his great kindness, for it is a quarter of a century ago since I was elected a Fellow, and he was the first to congratulate me—a fact which I have always remembered with affectionate regard. He was a staunch ally of the Institute and we all esteemed him very highly. Of Mr. Gruning I should like to say that he set us an example, which I am sure all the Fellows of the Institute have tried to follow, in his endeavours to assist young men. When I first started in practice I had often helpful guidance from Mr. Gruning, and it was always given with consideration and as though he took a personal interest in one's affairs. Personally I feel that we have lost in him a man of very sound judgment, a man upon whom, in one branch of our profession, when he was acting as arbitrator, we could always rely to exercise a wise mind and to give his decisions with judgment and precision.

Mr. MAX. CLARKE, before making the remarks reported below, said: Mr. Vice-President, it would not be seemly, I think, for me to make any remarks in this room this evening without touching upon the deaths of the two gentlemen who have departed full of years and honour. Mr. Fawcett's acquaintance I had not the pleasure of

having. Mr. Gruning I knew fairly well, and I can say that I derived from him the full measure that a man could claim of another man's services. We all, I suppose, have some objects in life, and one object ought to be to gain the respect of those amongst whom we live. I think if we could all satisfy ourselves that we should die as respected as Mr. Gruning was, it would be a very great consolation to us. He was one of the few men from whom one was sure of receiving the best advice that could be given, and, knowing that beforehand, one felt perfectly satisfied in going to him.

Grant of the New Charter.

The Chairman (Mr. Edwin T. Hall, *Vice-President*), before proceeding to the further business on the agenda, stated that he had much pleasure in announcing that the labours which the Council and the General Body had been engaged in for many years had at last resulted in fruition. The Institute solicitors had received a letter from the Clerk of the Privy Council announcing that His Majesty had been graciously pleased to approve the new Charter. The letter, which had been forwarded to the Institute, was as follows:—

Privy Council Office, S.W.: 31st Dec. 1908.

GENTLEMEN,—With reference to the petition of the Royal Institute of British Architects praying for a Supplemental Charter, enclosed in your letter of the 3rd June last, I am directed by the Lord President of the Council to inform you that the King was pleased, at the Council held by His Majesty on the 21st instant, to approve the grant of a Supplemental Charter as prayed for.

The Order in Council approving the Draft Supplemental Charter has been issued to the Home Office, from which department you will receive a communication in due course.—I am, gentlemen, your obedient servant,

W. H. HARRIS,

Messrs. Markby Stewart & Co.

Clerk of the Council.

The Fellowship Question.

The first of the Members' Notices printed on the Agenda for the meeting last Monday was the following: "Mr. Max. Clarke [*F.*] to ask the ages of the gentlemen nominated at the meeting of the 2nd November for election as Fellows, but afterwards withdrawn from candidature."

MR. MAX. CLARKE [*F.*], rising at the call of the Chairman, said that at the meeting of the 30th November last, in a moment when his curiosity had got the better of his discretion, he had asked the ages of the gentlemen who had been nominated for Fellowship and whose names had been withdrawn. The Chairman at that meeting replied that he presumed the information was somewhere in the archives of the Institute. That reply excited his curiosity a little more, and as he could get no direct reply to his query he gave notice that he should ask for the information at the next Meeting. As a result he received the following letter from Mr. MacAlister:—

1st December 1908.

Dear Mr. Clarke,—I have just been looking over the Minutes of last night's meeting, and I should like to know whether you wish to press your question as to the ages of the Fellowship candidates. We are not required by the By-laws to know their ages, and we do not, as a matter of fact, know them. It would be necessary to write to each of the six candidates and ask the question. As most of them have withdrawn their candidature altogether they would be justified in disregarding the question. I believe that Mr. Martin of Birmingham, who wishes to go forward at the next election, is a middle-aged man, but I am not certain.—Faithfully yours,

IAN MACALISTER, *Secretary.*

He replied to that letter as follows:—

2nd December 1908.

Dear Mr. MacAlister,—I am obliged for yours of yesterday's date. It seems to me most desirable that the ages of candidates for election should be known, not to the Council—that is for the Council to decide—but to the body of members who elect the new Fellows.

As far as I personally am concerned, I see no objection to Fellows being elected who are of an age which would merit the consideration of the body of members.

It is now a generation since the Examination Scheme was inaugurated, and it does not appear to me reasonable that one set of men should be asked to devote some considerable portion of their time at a most valuable period of their lives when they could attain a more honoured position by means of methods which call for no outlay of either time or trouble. So that you may be prepared, I shall ask the question I have given notice of at the next meeting both with regard to the gentlemen whose names are withdrawn, and also to those whose names appear on the Notice of Election on 4th January next, and I hope the above explanation is a sufficient one to warrant my action in the matter.—Yours faithfully,

MAX. CLARKE.

He then received the following from Mr. MacAlister:—

3rd December 1908

Dear Mr. Clarke,—I am obliged by your prompt letter of the 2nd instant. The meeting at which your question will be raised is the Business Meeting of the 4th January next. By-laws 56 and 58 appear to confine such questions to Business Meetings. I shall take your letter of the 2nd as the formal notice that has to be given of such a question.

Faithfully yours,

IAN MACALISTER, *Secretary.*

He had only pursued the matter because he thought it was desirable that some idea should be given of the ages. Members were asked to vote on the election of Fellows, and it was reasonable to imagine that all the information available would be placed at their disposal. He was quite aware that the by-laws gave no direct power to require the ages to be given, but it was quite easy for the proposers of the candidates to find out in an indirect manner (as Mr. MacAlister had done in the case of the Birmingham gentleman) whether they were of an age that would entitle them to the consideration of the general body of members. His aim in bringing this matter forward was to put before the Council the desirability of affording members as much information as possible about the candidates recommended for election. Members were asked to vote for people they knew nothing whatever about; they were quite ignorant as to whether their age was thirty year and three months or sixty years and three months. Although it was not part of the rules and regulations of the Institute that they should hold an inquiry as to what day a man was born, it was possible to afford members quite enough information upon which they could base

their conclusions, and be thought such information should be given. Much of the friction now constantly occurring would be smoothed over, and perhaps would not arise at all, if the Council would consider his suggestion.

MR. H. D. SEARLES-WOOD [F.]: Does Mr. Max. Clarke realise that this would put another obstacle in the way of our lady members coming forward for the Fellowship?

THE CHAIRMAN said he was sure members would bear in mind, and appreciate, that the Council's business was simply to see that the Charter and By-laws were complied with, and these only laid down that a man should be over thirty years of age. They had no means of ascertaining anything beyond that. If, however, it was the general wish that in the Form of Application a man should state his age—there could be no objection to that—it was merely a question of altering the printed form. As to whether that would convey all they desired to know he was not quite sure. If, however, it was the general wish of the Meeting, there would be no difficulty in amending the Application Form so that a man should be bound to state his age.

MR. H. V. LANCHESTER [F.] pointed out that at the present time a candidate had to state when he was article and when he first started practice. If these particulars were given they had all that was required.

MR. GEORGE HUBBARD, F.S.A. [F.]: Is there not now another point? The new Charter, I understand, is granted, and there is no opportunity left for anybody to come forward as a Fellow except from among the Associates. There will therefore be no necessity to demand the age of a candidate.

MR. GAMMELL: Do I understand clearly that the granting of the new Charter automatically closes the Fellowship to those who have not passed through the Associateship?

THE CHAIRMAN: Subject to anything that our legal advisers may have to say to the contrary, it undoubtedly does, because we passed a resolution in this room about a year ago that the Fellowship should be closed when the new Charter was granted. There is, of course, the special reservation in the case of certain architects whom it may be desirable to admit to the Fellowship.

MR. MAX. CLARKE: May I ask what has become of the gentlemen whose names were up for election as Fellows at this evening's meeting?

THE CHAIRMAN: We have referred that matter to our solicitor. I should think, as a matter of fairness to gentlemen whose candidature has been passed, that they should come forward for election. One of them, I may say, is of mature age.

MR. G. E. NIELD [F.]: May I ask whether under the new Charter the old By-laws exist, or will they have to be re-enacted?

THE CHAIRMAN: The present By-laws are applicable except where the new Charter conflicts with them. In the latter case new By-laws must be made to suit the altered conditions.

MR. NIELD: Will that affect By-law 9?

THE CHAIRMAN: It does not affect By-law 9. There is nothing that we propose to change in that. As regards the age question, may I ask if Mr. Max. Clarke is satisfied?

MR. MAX. CLARKE: Yes, Sir, quite.

THE CHAIRMAN: Now I will call upon Mr. Nield to move the Resolution of which he has given notice.*

MR. NIELD: There are special circumstances under which Fellows may be elected under the new Charter. Is there any appeal from the Council's nomination? Supposing, for instance, the Council nominate certain persons, will members of the general body have power to sign a request for a ballot?

THE CHAIRMAN: No, distinctly not. The Charter makes that quite clear.

MR. NIELD: Can Fellows only be elected from the Associates under the new Charter?

THE CHAIRMAN: The general election to the Fellowship will be from Associates only, but power is reserved to the Council to elect to the Fellowship in certain cases, and that is governed by the new Charter.

MR. NIELD: Will there be By-laws made under the new Charter?

THE CHAIRMAN: Certainly.

MR. NIELD: Then that will be the time to bring forward my motion relating to the present By-law 9; that is to say, if we wish to keep the power in our own hands to vote upon the question of election of Fellows by the Council.

THE CHAIRMAN: A by-law cannot possibly override the Charter.

MR. NIELD: I quite agree, but there will be By-laws made under the new Charter?

THE CHAIRMAN: Of course.

MR. NIELD: Then I think that will be the proper time to move the motion which I proposed to bring forward to-night.

THE CHAIRMAN: Do I understand that you withdraw the motion?

MR. NIELD: Yes, because the new Charter will be in force; therefore it seems to me that the present Resolution would fall to the ground, and it would be merely waste of time.

MR. HUBBARD: Before the next business is taken, Mr. Chairman, may I say that you have perhaps conveyed a wrong impression with regard to the power of the Council to elect to the Fellowship without giving members an opportunity of demanding a ballot? So far as I understand the position, the power of the Council to elect Fellows is only to be exercised in case of men of very marked eminence. It is not for the purpose of electing as a Fellow anyone who is in practice, and has been in practice for a certain number of years. It is simply meant to apply to eminent men. Is not that so?

THE CHAIRMAN: The Charter itself does not put it in that way, but I am sure you must understand that the Council will not by any side wind endeavour to go behind what the Charter means. The Council are not in the remotest degree likely to propose a person for the Fellowship except under very exceptional circumstances. Henceforth Fellows must be elected either from the class of Associates, or they must have passed the Examination for Associateship. But very properly the Charter has made provision by which under abnormal circumstances elections may be dealt with by the Council. The matter was fully debated when the Charter was under revision, and I am quite sure it would be right and reasonable that such trust should be reposed in the Council.

The Institute Resolution re Limited Competitions.

MR. K. GAMMELL [A.] had given notice of his intention to move the following Resolution, which was notified to members on the 28th ult. by a supplementary agenda:—

"That the Council of the Royal Institute of British Architects shall forthwith give effect to the will of its Members, as expressed by the Resolution passed in Open Meeting on 7th January 1907, whereby this Institute

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* Mr. Nield's Resolution, as printed on the Agenda, was as follows:—"That the Fellows and Associates of the Royal Institute of British Architects demand, as due to them, a full and satisfactory explanation from the Council, or its responsible officers, of the circumstances leading up to the proposed suspension of part of By-law 3, and direct that in future no such motion shall be moved. They condemn such proceedings as that attempted, and consider it unworthy of the Governing Body of the Royal Institute."

showed its disapproval of the principle of Limited Competitions for Public Buildings erected with Public Moneys, by forwarding a copy thereof to the Council of every County, County Borough, and Borough, in England and Wales, before the 10th day of April 1909."

Mr. GAMMELL, being called upon by the Chairman, said: I shall open my remarks by quoting a statement made by our worthy Vice-President, Mr. Hall, when speaking on my motion on 7th January 1907. This statement was made in answer to one of mine in which I pointed out that the wording of my Resolution—namely, that the Council should take such steps as might be deemed advisable—did not tie the Council's hands in any way. Mr. Hall's reply was as follows: "If the Institute directs its servant, the Council, to do a thing, the Council has to do it. It must be a direction to the Council to do it or not to do it. If the Institute deliberately gives such a direction the Council must carry it out. As to its wisdom members must settle that for themselves." Gentlemen, it gives me very great pleasure to say that I am entirely in accord with Mr. Hall in that statement; in fact, so much do I see eye to eye with him that I honestly consider the treatment of that Resolution has been most irregular—I cannot say illegal, but most irregular—and according to my ideals it is entirely wanting in fair dealing and *esprit de corps*. I would point out that these words of Mr. Hall must carry considerable weight, and for this reason: Mr. Hall is a Vice-President of the Institute. Further, he is a gentleman exceptionally well versed in the conduct of the affairs of the Institute. Furthermore, he is a member of the Council. Taking these facts into consideration, and taking the fact that this Resolution had been passed, it was with feelings of confident anticipation of receiving official help that I wrote to the Secretary on the 13th March 1908 the following letter:—

DEAR SIR,—The enclosed is a copy of the letter received by me from the Education Committee for the Borough of Luton. In view of the Resolution passed in January 1907 relating to limited competitions I should be glad to know at your earliest convenience what action the Council is taking in the matter.

Awaiting the favour of your reply, yours faithfully,
K. GAMMELL.

The enclosure referred to was a letter received by me from the Educational Authority of the Borough of Luton refusing me permission to take part in a competition for a new school in that town. As being entirely necessary for my explanation I must read my reply to that authority. It is dated 13th March, and runs as follows:—

COMPETITION FOR PROPOSED NEW ELEMENTARY SCHOOL,
LUTON.

DEAR SIR,—I have to acknowledge your letter undated, received 11th March, refusing me permission to compete in the above, and in reply I wish to most strenuously protest against the conduct of this competition. As a resident in Bedford, as a professional architect who has had experience of schools and has devoted considerable time, trouble, and expense in keeping himself up to date in educational matters, and as against the general public interest, I protest strongly against an action which cannot possibly make for the selection of the best design. In conclusion, I may say I shall make it my object to, so far as lies in my power, ventilate what I and many others of my profession, and a considerable portion of the public, regard as a rank injustice.—Yours faithfully,

K. GAMMELL.
The Secretary, Education Committee, Luton.

In reply to my letter to the Institute I received the following, dated 27th March:—

DEAR SIR,—Your letter of the 13th inst., together with copy of a letter from the Education Committee for the Borough of Luton, has been considered by the Competitions Committee of the Royal Institute. I am desired to say that the Committee have not hitherto been able to take any steps to carry out the object of the Resolution of January 1907.—Faithfully yours,

IAN MACALISTER, Secretary.

I can say in all sincerity, keeping in mind Mr. Hall's remarks, that the letter came to me as a blow in the face. I was utterly unable to understand it, and I therefore wrote to the Council asking them to state definitely what steps had been taken to carry out the spirit of the Resolution passed on 7th January 1907. Some considerable time elapsed and I had no reply; but through the good offices of a friend of mine on the Council I eventually got the matter placed on the Council Agenda for 18th May, and on 21st May I received the following letter:—

21st May 1908.

DEAR SIR,—Your letter of the 3rd ult., together with the enclosure from the Luton Education Authority, was considered by the Council of the Royal Institute at their last meeting. I am desired to say that the Council are unable to see how it is possible for them to take any steps to carry out the spirit of the Resolution of January 1907 with regard to limited competitions.—Faithfully yours,

IAN MACALISTER, Secretary.

The receipt of that letter left me no alternative but to ventilate this matter. That I have not done so until this evening has been due to a variety of causes, one of which is ill-health. The incontrovertible facts of the case are these. The first is that on 7th January 1907 an order was given to the Council of the Institute to take steps to discourage limited competitions for public buildings erected with public moneys. The second is that that order has never been rescinded. The third is that the Council, in face of a mandate of the majority of their members, have taken no steps to carry out that duty. The issue, Gentlemen, appears to me very simple. What we are here to decide to-night is this: Is the Institute to be ruled by a minority or a majority? It may sound a very strong expression of opinion—I do not deny that it does. I could use stronger language, but I prefer to use moderation. To me the matter seems to go to the very root principle of the constitution of the Institute, namely, a body of men banded together for the advancement of architecture and for mutual good. I could advance other reasons why I should have been permitted to enter for this particular competition, but I prefer not; I can make myself sufficiently clear without. But there is one point I want particularly to call attention to before formally moving this Resolution, and that is this. The question to-night is not as to the justice or injustice of limited competitions for public buildings, but as to the rightness or the wrongness of the Council in treating a mandate of their members in the way in which they have treated this one. That is the issue, and I mention it for this reason, that should the first issue be raised I shall have strenuously to oppose any such issue. I now formally move the Resolution which has been printed on the notice, and there cannot be any suggestion on this occasion that nobody has had notice. The motion is this: "That the Council of the Royal Institute of British Architects shall forthwith give effect to the will of its members, as expressed by the Resolution passed in open meeting on 7th January 1907, whereby this Institute showed its disapproval of the principle of limited competitions for public buildings erected with public moneys, by forwarding a copy thereof to the Council of every county, county borough, and borough in England and Wales, before the 10th day of April 1909." I should like to add that I have not asked anybody to second this Resolution. I wanted it to stand on its merits.

Mr. C. H. BRODIE [F.]: I dislike competitions altogether, but I will second this Resolution. I cannot conceive myself that any good can result from the discussion of such a Resolution or the passing of such a Resolution, because if you sent a notice of the kind indicated to a county borough council or a borough council they might write back and say, "Very well, then; we will appoint an architect," and Mr. Gammell in that case will still be excluded.

THE SECRETARY: I have to read the following letter from the Liverpool Architectural Society, dated 31st December 1908:—

DEAR SIR,—The enclosed Resolution was unanimously passed at a meeting of the Council of this Society to-day. I am instructed to ask you to bring this Resolution before the meeting of the Royal Institute of British Architects on Monday next, 4th January 1909, when Mr. Gammell's Resolution comes before that meeting.—Yours truly,

The Secretary R.I.B.A., GILBERT FRASER, Hon. Sec.

RESOLUTION.

"That this Council is of opinion that any petition of the nature proposed in this Resolution would be a serious mistake. That public bodies have a right to decide as to the scope of their invitations to compete, and that though the principle of the Resolution may be open to discussion as far as it relates to public buildings erected at the national expense, this Council is of opinion that competitions for local public buildings to be erected with money provided out of the local rates may frequently be wisely and rightly confined to architects practising in the district. The Council therefore offers the strongest possible opposition to Mr. K. Gammell's motion."

Mr. GAMMELL: May I ask whether the reading of that letter is quite in order?

THE CHAIRMAN: Absolutely.

A MEMBER: Is that the resolution of the Society, or of the Council of the Society?

THE SECRETARY: Of the Council of the Society.

Mr. GAMMELL: Is that letter supposed to carry any weight, seeing that it is only the Resolution of the Council and not of the entire Society?

THE CHAIRMAN: That is for the individual members of the meeting to consider.

Mr. W. HENRY WHITE [F.]: I beg to propose as a counter Resolution that it would be quite inadvisable that any such Resolution as this should go out.

THE CHAIRMAN: That is a direct negative, I think. You can speak to the motion, of course.

Mr. WHITE: I quite agree with Mr. Brodie. So many attempts are being made now to get public work put into the hands of paid officials of public bodies that any such attempt on behalf of the Institute to force such a procedure upon the members of such bodies would meet with dire results. Any kind of persuasion that can be brought to bear to induce them to put the matter up to open competition I think would be wise and judicious, but anything in the nature of an attempt to force our views upon them would result in our being ousted altogether.

Mr. J. NIXON HORSFIELD [A.]: May I be allowed to suggest an amendment? Mr. Gammell has made it perfectly clear that his first kick is at the Council for not having done as it was told—that, he says, is the issue before the Meeting. He does not wish the question of competitions to be discussed at all. There is as much to be said against competitions as there is to be said in their favour; but in order to clear the air, so that we shall not hear again the perennial arguments on either side of the question, I move that all the words after "members" be deleted from the motion. I do not like the suggestion that copies of the Resolution should be sent to the County Councils and such bodies throughout the country. One knows perfectly well what happens when such circulars are received by those bodies. The members sit in state and the clerk

mumbles out the circular to them; they look upon such circulars as trade advertisements, and give them no more consideration than they would to a stereotyped communication from the Local Government Board. I hope the discussion will be continued on the lines of the abridged motion.

Mr. HORACE J. HELSDON [F.]: I cannot resist the opportunity of seconding the proposal, because, after all, I think there is a question of great importance before the Meeting to-night. It is a fact that an order has been given to the Council, and the Council have, on their own better judgment perhaps, refused to put it into operation. Personally, I think the Council were well advised, perhaps, so far as the principle is concerned, in not carrying out the Resolution which was passed by this body. I know what it is to be on a public body. I know how these documents are received that are sent to them by outside bodies. Even sometimes the Local Government Board is not appreciated. Interference from an outside Society is resented. The Institute would be classed with the various trade unions who ask for union rates of wages, and I am afraid it would not receive that deference which I am sure every member of the Institute desires that it should receive. Therefore I think it is undesirable that suggestions of the kind proposed should go out to public bodies. At the same time I do think it is uppermost in the minds of all of us that a Resolution passed by the membership as a whole should certainly receive the consideration of the Council, and some good reason should be put forward for not carrying out the express wishes of members if those wishes are not carried out. Therefore I second the amendment, although I hope that eventually the Resolution will be dropped.

Mr. G. A. T. MIDDLETON [A.]: I am glad that the matter has been brought forward in this way, because it gives us an opportunity of negating it, and consequently absolving the Council from the necessity of doing that which I think would be entirely inadvisable.

Mr. A. W. S. CROSS [F.]: May I suggest that we should have before us the terms of the Resolution of the 7th January 1907?

THE SECRETARY read the Resolution, which runs as follows:—"Resolved, that in view of the fact that limited competitions for public buildings erected with public moneys are a great injustice to the young and unknown members of the profession struggling for recognition, and also not in the best interests of the promoters, this Institute declares that such competitions should not be limited, and should take such steps as may be deemed advisable to discourage public bodies from instituting such competitions."

Mr. HORACE T. BONNER [A.]: Much as I am against the dealings of the Council as a rule, I must say that I think the Council acted wisely in this matter. I myself have taken part in many competitions, and I think all my friends and brother Associates will agree with me that it is useless to make suggestions unless you have the power to enforce them. We should only be laughed at if we sent such a ridiculous proposition to any public body. We have no power to enforce it—we have no power to prevent their giving their work to whom they like and doing what they like, and I think in some circumstances very properly. I have had experience myself in the Provinces and in the Colonies, and I must say I do not think that all the talent is centred in London. I have had very considerable experience during my forty years of professional life, and I have always striven to make the power of the Institute greater, to uphold the Institute, and to raise the status of the architect. In this instance I think the Council have acted wisely and well. We should only make ourselves a laughing-stock if we sent out a suggestion that we have no power to enforce.

Mr. WILFRED I. TRAVERS [A.]: May I, as one of the very much younger members, say, in reply to the last speaker, that if we have no power to enforce this we have also no

power to enforce the Institute's Regulations for Competitions, and we had also no power to write to the Acton Borough Council, and no power to send a letter to the Blackburn Council? If this suggestion to Borough Councils is ridiculous, so was the action of the Council in writing to the bodies I have referred to.

MR. FRANK LISHMAN [A.]: There is one point I should like to put before the Meeting. So far as I remember, the direct Resolution was that the Council should take such steps as they deemed advisable in the matter. Would it not be treating the Institute fairly, and may not the Institute reasonably expect some explanation from the Council in answer to Mr. Gammell's resolution? They have rendered no account of themselves in the matter, and they have had two years to think it over. Members had a right to expect that the Council would treat the matter with respect and give their reasons for not carrying out the Resolution. Members would receive with every indulgence any explanation showing good reasons for the Council's inaction in the matter.

MR. H. V. LANCHESTER [F.]: I should like to support the last speaker, because I am in entire sympathy with Mr. Gammell's object. I believe that if we could achieve that result the best work would be produced by such open competitions. I am compelled to admit, however, that we are not in a position at the present time to force that on local bodies. Supposing we were in such a position, we have not the sympathies of the Allied Societies in so doing, and it would be very unwise at the present moment to embroil ourselves with the Allied Societies, whose feelings, judging from representations that have been made to the Council, are obviously in favour of a degree of limitation. I am not in sympathy with them in these objections, but I think the Council ought to have a little time to be able to try and reconcile these divergent opinions before they attempt to put forward the question of general open competitions. They have a number of other things on hand with regard to competitions, and I think if Mr. Gammell can see his way to leave us a little latitude as to time in putting this original Resolution in operation, the Council would be able to give him some satisfaction in the matter. I am only speaking for myself, of course; but I think the Council would feel probably, as a principle, that if a thing has been pronounced upon by the members of the Institute, something ought to be done, if it is practicable; and perhaps in course of time it will be practicable, in conjunction with other things, to get some recommendation generally agreed to by architects throughout the country on this matter of open competition.

A MEMBER: Can we take Mr. Lanchester's opinion as official on the part of the Council? Or will the Council make any further explanation?

THE CHAIRMAN: I will say a few words presently. Perhaps Mr. Gammell desires to say something in reply to what has been said.

MR. GAMMELL: I should like to ask a question. Have you received any other communications on the question?

THE CHAIRMAN: No.

MR. GAMMELL: The one read is the only one you have received?

THE CHAIRMAN: Yes.

MR. GAMMELL: That is all I have to ask.

THE CHAIRMAN: Mr. Gammell was so kind as to quote some observations of mine, not made from the Chair, but sitting on one of the benches, and I am sure he will excuse me if I quote one or two of his. In the first place, I would point out to you that the Resolution that was carried says: "That this Institute declares that such competitions should not be limited, and should" (that is the Institute, not the Council) "take such steps as may be deemed advisable to discourage public bodies from instituting such competitions." In the debate Mr. Gammell laid stress on this point. He pointed out that the terms of his Resolution were "should take such steps as may be deemed advisable,"

and he said "that did not tie the Council's hands in any way." Those are Mr. Gammell's words. What the Council had to do was to consider the effect of that Resolution, and, acting as your trustees, to try and act wisely, to try and feel whether it was in the interests of the Institute that they should take certain action. They thought it would be very unwise in the interests of the Institute that they should take any such step as that which Mr. Gammell is suggesting to-day, and in May last Mr. Gammell was informed, in reply to his question, "that the Council are unable to see that it is possible to take steps to carry out the spirit of this Resolution." They had reason to believe that it would be most unpopular in the provinces to do it. You have just heard read a Resolution that has been sent to us from Liverpool, from one of the most powerful of the Allied Societies, and we have reason to believe that that view would be taken by some of the other Allied Societies. Would it have been then in the interests of the Institute that the Council should have sent a document like this red-hot to the local councils as suggested, and then to have Allied Societies in the country saying to those public bodies, "We do not agree with this"? We should have been the laughing-stock, as one member has said, of the councils. Then what should we have done? We should have created a great schism all over the British Isles. Would that have been desirable? In these cases a Resolution which is passed in this meeting room, and which the proposer distinctly says is not to tie the hands of the Council in any way, means that you are trusting to your Council to be wise in the way they carry out what has been passed in this room, and passed on a motion when there were only ninety-two members present. Ninety-two! when we have something like 2500 members altogether. Would it have been wise in your interest if the Council had done what Mr. Gammell suggests now they should have done? I believe the Council has acted wisely in not taking this action. I believe it is a matter that may with reason be considered by the Competitions Committee, who are considering a great many points relating to competitions generally, and that they should advise the Council on such a matter. This is the Institute of British Architects—an all-embracing body. We want to take a broad view of what is best for all. There is no question of the Council having personal views in the matter. The Council's views are those of trustees trying to do what is best for you, and I do hope that not only the latter part will be omitted, but that Mr. Gammell will see his way to withdraw this Resolution altogether. It would be contrary to the interests of the Institute to act upon it. It would weaken the great influence that we have with all these public bodies. The influence that we have with them is because we try not to take an action which they may think is not in their interests but in ours. If they see that it is in anything like the interests of trade unionism it will not be listened to, and the influence we can exercise on other occasions will be lost. Do you feel disposed, Mr. Gammell, to withdraw the Resolution?

MR. GAMMELL: No, I do not.

THE CHAIRMAN: Then I must put it to the meeting.

Some misunderstanding arising between the Chairman and Mr. Gammell with regard to the latter's right to reply, the Chairman took the sense of the meeting on the matter, which was pronounced in favour of Mr. Gammell's being further heard.

MR. GAMMELL: I should like to reply to three or four of the speakers. With regard to Mr. Bonner's remarks, I think they can be dismissed. I never suggested that the Council could use or should use force. I merely suggested that they should use suggestion—not force—that would be suicidal. Mr. Lishman has called attention to my words, which I put in with the greatest care, because I wished to treat the Council in a spirit of absolute fairness. I wished them to have a free hand in the matter, but I thought I should receive very different treatment. I have had to force myself

upon the Council, and that I say should not be the case. I am speaking for all the young men in the Institute; I am not speaking for myself alone and not to gratify my vanity. Then, with regard to the action of one Society, or the Council of that Society, I may say that when I originally brought this motion up on 7th January 1907 I made a statement, which can be verified by reference to the JOURNAL, that I had taken the trouble to write to all the Societies, and that I knew that a considerable number of those Societies were in favour of my motion. Some did not reply, some sent negative answers; but I received a great number of replies, and I think the majority were in favour, and those were the Allied Societies. Then I should like to suggest to Mr. Hall that the Council represents the Institute. The Council is, as he has said, the Institute's servant. Now, the master told the servant that it was to discourage limited competitions for public buildings erected with public moneys, and I suggest, and I hope I do not give undue offence, but I do suggest that there has been a breach of trust; I honestly believe so. I would suggest that the proper course, if there was no intention to carry through the Resolution, was to have demanded a poll. Apparently there is some feeling abroad that I obtained some sort of snatch result. If that was so, why was not a poll demanded? That would have been a fair, above-board way of dealing with the matter.

THE CHAIRMAN: I am glad Mr. Gammell has had an opportunity of saying what he desired to add on this subject. It is for you to say, Gentlemen, whether he has carried the matter any further. If you think the Council has acted wisely in not having done what is suggested, you will negative this motion. If you think the Council has done wrong in not carrying out what Mr. Gammell has suggested you will support it. But I will call your attention to the fact that, if so, it is a vote of censure. This is a very delicate subject, and you cannot in a matter like this know all the difficulties and all the things that have to be considered by the Council. As Mr. Gammell does not see his way to withdraw the Resolution, I must put it to the vote. You will clearly understand the issue that is before you, and you will decide whether the Council has been wise, or whether the Council has not been wise, in the course it has adopted.

MR. H. D. SEARLES-WOOD [F.]: pointed out that Mr. Horsfield's amendment was still before the Meeting.

A MEMBER: May I point out that, if the latter part of his Resolution is deleted, it simply reads "The Council shall forthwith carry out the will of its members," but does not in the least say on what subject?

THE CHAIRMAN: That is just the point I was trying to make. It is too wide a Resolution, and does not help the matter at all.

MR. CROSS moved, as an amendment, that the Resolution should stop at the words "January 1907."

MR. HUBBARD seconded.

THE CHAIRMAN: Is that an amendment to Mr. Horsfield's amendment?

MR. HORSFIELD: My intention in leaving out the last part of the motion was to leave out the part I objected to. It may be, and I believe it is the case, that the Council has considered the Resolution which was passed on the 7th of January 1907, and I am personally quite in accord with the action of the Council; but, for fear that the members should think that the Council let it slide, there is no harm in Mr. Gammell bringing forward a motion which will have the effect of waking them up, and there is no reason why that motion should not go through, provided that the objectionable words are deleted. I should like my amendment to stand.

MR. LANCHESTER: I think if this amendment included the next sentence, so as to define what has to be done, we should get an issue. Let the Resolution read down to "January 1907," and omit the word "forthwith," because

I do not see how it is possible to do it forthwith. Perhaps Mr. Cross would agree to that?

MR. CROSS assented.

MR. LANCHESTER: I understand, then, that Mr. Cross's amendment reads as follows: "That the Council of the Royal Institute of British Architects shall give effect to the will of its members as expressed by the Resolution passed in Open Meeting on 7th January 1907." I am in agreement with the principle, and I think we should try and make an effort to get that principle adopted.

MR. W. HENRY WHITE [F.]: If I am in order, Sir, may I put my point in another way, and move that we proceed to the next business?

THE CHAIRMAN: Yes, that can be taken.

MR. GIBSON: I should like to second that. We have talked over this subject pretty extensively, and if we move a direct negative to Mr. Gammell's motion it still leaves the original Resolution passed in January 1907 to be acted upon, and any action which the Council may think it advisable to take is open to us in future. We have not negatived that. It is simply that Mr. Gammell proposes a certain drastic method of dealing with a specific question incidental to competitions. He thinks a frontal attack on the public bodies is the best. We have considered this matter, and we think our methods of getting at public bodies much better, and certainly it is quite an incidental portion of a very complex business. If Mr. Gammell were a member of the Competitions Committee, and put in the time that other members do in considering the various ramifications in the conduct of competitions, he would know in a very short while that this was not the method by which to approach public bodies in order to get reform. To put the thing in order I think it is better not to have a direct vote on Mr. Gammell's motion, but to pass to the next business, which really leaves the original motion of January 1907 standing in the records of the Institute.

MR. J. KIRKLAND [A.]: I think it would be very unfortunate that either the amendment or the original motion should go through. I do not think either of them expresses the mind of the Meeting. I think the feeling is that the Council have been right in not carrying this Resolution into effect, but that they have been wrong in not giving some explanation of their inaction. I should move, therefore, as a further amendment to meet the case as I think it stands: That this meeting, realising the difficulties that the Council have had in this matter and sympathising with their inaction, feel that by this time some explanation of it should have been given to the Institute.

MR. A. R. JENNETT [F.]: I venture to appeal to Mr. Gammell to accept Mr. Cross's amendment. The Meeting feels that the Council ought to have taken some steps to carry out the mandate of the general body, but the whole Meeting does not feel that the wisest course would have been to send out this circular. If Mr. Gammell would join forces with Mr. Cross and Mr. Hubbard, he would carry the Meeting with him.

MR. GAMMELL: I am quite prepared, in an attempt to pour oil on the troubled waters, to accept the amendment proposed by Mr. Cross and seconded by Mr. Hubbard.

THE CHAIRMAN: Even as amended, this is a very serious Resolution. How are the Council to give effect to the will of its members in this matter?

MR. LEONARD STOKES [F.]: The fact has been lost sight of, I think, that the Resolution of 1907 wound up with these words, "take such steps as may be deemed advisable." The Council did not see what steps were advisable to take, and they could not take any. It is really left to the Council's discretion. They have exercised that discretion, and I think we have to thank them.

MR. HENRY T. HARE [F.]: As Chairman of the Competitions Committee I should like to say that Mr. Gammell had a letter from the Secretary informing him that his letter had been considered by the Competitions Com-

mittee, and that they had not been able to see their way to give effect to his Resolution. The Competitions Committee had taken the view that the only action it was possible for the Institute to take would be in a case where the Institute was applied to by any public body directly for advice with regard to any specific competition. In a case like that they could say: You had better have open competition. That was the only way they saw in which any useful action could be taken with respect to this Resolution.

Mr. GAMMELL: But do not the Competitions Committee send suggestions to promoters saying that certain conditions of a competition as proposed are objectionable, or suggest that they are objectionable and ask them to amend them if possible?

Mr. HARE: Yes.

Mr. GAMMELL: Then why should not some such procedure be adopted with regard to what I have said?

THE CHAIRMAN: I hope the Meeting realises what this Resolution means. Though you are omitting these last words, it is just as serious as if the whole Resolution were carried. It would be much better, I think, to refer the whole matter to the Competitions Committee to consider and advise us. That was the course the Council was proposing to take. But if you pass this Resolution I confess it is a very drastic one and very difficult to comply with. That is the light in which this matter should be considered.

Mr. W. HENRY WHITE [F.]: I rise, Sir, to a point of order. With every desire that we should finish this discussion happily, I suggested that we might do so on my motion that we should proceed to the next business. When it has been proposed that the Meeting should proceed to the next business, I do not think, as a matter of order, that other things can be discussed until that has been voted upon. My proposal is not made with the idea of stifling discussion, but purely in a friendly way, because, I think, and many present think, that although we fully appreciate what many members think is a slight slur, but which could not be intended as a slur, on the Council, the graceful way out of the difficulty is to proceed to the next business.

Mr. LANCHESTER: The effect of Mr. White's proposal is to stifle discussion. I strongly object to his motion being taken at this stage, because I want to point out in support of Mr. Cross's motion that there is nothing in the motion so proposed that prevents the Council from doing exactly what the Chairman has proposed, namely, putting the matter in the hands of the Competitions Committee to report upon. The Chairman has suggested that there is nothing the Council can do. There is something they can do, and ought to do, to give effect to this amendment, and that is this: The present Regulations for Competitions include clauses especially dealing with limited competitions, and that must be read to be a recommendation of limited competitions. If it is the opinion of the general body that limited competitions are not in the best interests of architecture, those clauses ought to be deleted. But I do not want to put the Council in a position which makes it embarrassing for them and will cause any schism, as the Chairman suggested. Therefore, I asked Mr. Cross to eliminate the word "forthwith" in order to give time to bring the opinion of the Institute into some sort of agreement on the subject. I think with that omission that this amendment is an eminently reasonable one, that it does not attach any stigma to the Council, and therefore that it is worthy of the support of the Meeting.

Mr. HUBBARD: I entirely agree. The Chairman has put the question to the Meeting as to how the Council could give effect to the wishes of its members. May I suggest that a poll should be taken in order to find out what really are the wishes of its members?

Mr. LEONARD STOKES: It would be a waste of money and a waste of time.

Mr. HORSFIELD: On a point of order: am I not right in stating that my amendment has to come before the Meeting

and that it has precedence over all other amendments, and may I answer the question as to what it means? You have protested, Sir, that it is the desire, and I am convinced it is the desire, of the Council to give effect to the wishes of its members; but there are some members who wish to make a protest. I do not wish to see the original motion go through, because I have no concern with competitions; but if we want to wake the Council up we can do so in vague language, and leave them free to do their duty to the best of their lights, as they have always done before.

Mr. MAURICE B. ADAMS [F.] said he thought from what the Chairman had said that he had not quite understood the amendment proposed by Mr. Cross, and asked that it might be read to the Meeting.

THE SECRETARY: I understand that Mr. Cross's amendment is: "That the Council of the Royal Institute of British Architects shall give effect to the will of its members as expressed by the Resolution passed in open meeting on 7th January 1907."

Mr. CROSS: That is right.

Mr. MAURICE ADAMS: With regard to the Resolution of the 7th January 1907, I voted on that particular occasion against the proposal, but it was carried; and the only reason why I want this carried now is that the Council will then be in exactly the same position as they are now to exercise their judgment.

Mr. MIDDLETON: I suggest that the right thing to do is to support Mr. White and carry his Resolution, but, failing that, to negative both the amendment and the Resolution.

THE CHAIRMAN: It is, I believe, in strict order that Mr. White's amendment should be put first. If that is lost, then we can deal with other matters. The Resolution that Mr. White has moved is that we should proceed to the next business; that has been seconded by Mr. Gibson. Will you kindly express your views upon that?

Upon a show of hands the Chairman declared the result to be a tie. A recount being called for, on a second show of hands the Chairman declared the amendment lost by 48 to 46.

THE CHAIRMAN: I will now put the second amendment, moved by Mr. Cross and seconded by Mr. Hubbard, viz.:—"That the Council of the Royal Institute of British Architects shall give effect to the will of its members as expressed by the Resolution passed in open meeting on 7th January 1907."

Upon a show of hands the Chairman declared the amendment carried.

The amendment was then put as the substantive motion and upon a show of hands was declared carried.

The proceedings then closed.

The New Law Courts.

The Times of the 22nd ult. published the following letter from Mr. Leonard Stokes, *Vice-President*:—

SIR,—From announcements which have appeared in the Press it seems that four new Courts and their accessories are to be added to the Royal Courts of Justice in the Strand, and that H.M. Office of Works is to carry out the undertaking. I understand, however, that so far a contract for the concrete raft only on which the building is to stand has been entered into, and that the drawings for the superstructure are not yet completed; and under these circumstances I venture to raise a protest against the procedure contemplated.

Such plans as I have seen show a colourable imitation of Street's work, in fact features are borrowed wholesale from different parts of the present building and collected to form the new wing or block, and it is evidently intended that the new work shall be a sort of

réchauffé of Street. Now, surely this is a great mistake. If Street were alive, would he reproduce the work he did some thirty years ago with all its mistakes? Assuredly not. One would rather imagine that, having learnt by experience, he would make a fresh effort and evolve something which, though in harmony with the present building, was yet distinct and better, showing that modern Gothic architecture had not stood still for the last quarter of a century, which it clearly has not.

The Office of Works is an admirable institution, and in its own sphere of usefulness no doubt does good work, but surely copying and completing the work of dead men is hardly one of its legitimate functions; besides which it must tend to throw out of gear the regular work of the office. When Brydon died, leaving the Government buildings in Parliament Street only just begun, the Office of Works, in spite of numerous protests, undertook to carry on his work, giving a foolish promise not to depart from the only half-thought-out details. The result is, as any architect can see, mistakes—which Brydon never would have made in stone—have with a light head been perpetrated by a department; and so it will be with the Law Courts; and a great injustice will be done to another dead architect, besides depriving living architecture of an opportunity to advance, and providing for the country a very indifferent article to boot.

When it was found necessary to enlarge the British Museum in the time of the late Government, the Chief Commissioner of Works (then Lord Windsor), even though plans had previously been prepared by the Office of Works, cast about for the most suitable architect to whom to entrust the work, and there is no reason to suppose that he ever regretted his action. Would his successor not be well advised to follow his example under really identical circumstances? I feel sure that no one wishes to take a false step, and therefore trust, Sir, that you will once more use your great influence, and that perhaps others also will take up the subject who are better able and qualified to do so than

Yours faithfully,

LEONARD STOKES.

The Indian Collection at South Kensington.

Lord Curzon, in a letter published in *The Times* of the 19th ult., enters a protest against the proposed dispersion of the collection of Indian art in the old South Kensington Museum, and pleads earnestly for the retention intact of so unique a demonstration of Oriental history and art. The main difficulty, he says, that is felt by those Englishmen who are deeply absorbed in India is in getting our countrymen to understand the outlines and features of the problem, the majesty of Indian history, the incomparable richness of Indian products, the splendour of Indian architecture, or the beauty of Indian arts. But hitherto it has always been possible to commend the ignorant or the curious to the South Kensington collection, where India, past and present, could be visualised as in no other place, and where that vast Empire, so remote and shadowy to most, but yet of such supreme interest and importance to Englishmen, seemed to start into concrete existence before our eyes.

Mr. J. D. Crace [*H.A.*], in a letter in *The Times*

of the 22nd ult., warmly supports Lord Curzon's protest. "As it stands," says Mr. Crace, "the collection is instructive from many points of view—one enters it surrounded by the very atmosphere of Indian art and Indian life. The growth of art and the native mode of thought become perceptible. If broken up in order to bring the work in each material into relation or contrast with European work in that material, the whole value will be dissipated. Indian art starts from a totally different standpoint; and to place, say, the Indian carving of a woodwork house-front in proximity to Italian carved woodwork or English work of a similar kind can teach nothing. They were produced under totally different conditions of climate, modes of thought, and manner of life. Nothing is gained on that side; and, instead of being able to study Indian art as such, one would have to search through many rooms and thousands of objects to find those examples which, isolated from works of the same origin, will have lost much of their beauty and suggestive character."

L.C.C. School of Arts and Crafts.

Arrangements have been made in the London County Council Central School of Arts and Crafts, Southampton Row, for a course of experimental instruction in Structural Mechanics, conducted by Mr. Percy J. Waldram, on Friday evenings, from 7 to 9.30, commencing January 8. Experiments will be performed by students upon suitable models and apparatus to determine the stresses and deflections in beams, columns, and roof principals, shoring, &c., and the stability of buttresses, retaining walls, arches, and domes. Lectures will be given upon practical design and calculations without the use of higher mathematics, and examples of construction will be worked out. It is proposed also to form groups to study the following subjects, if a reasonable number of students make application:—

- A. Working drawings and applied geometry.
- B. Foundations—shoring and underpinning.
- C. Sanitation.
- D. Specifications and estimating.
- E. Modern construction and use of materials.

These classes will run one hour each one night a week, and will be taken by Mr. S. B. Caulfield [*F.*].

Sir Wm. Emerson, *Past President*, has been re-appointed by the Council to represent the Institute on the Governing Body of the University of Liverpool for the term of three years provided by the Charter and Statutes of the University.

The Académie Royale d'Archéologie de Belgique has conferred the honour of Foreign Corresponding Membership on Count Plunkett [*H.A.*].

Mr. J. C. S. Mummery [*A.*] has been nominated for a third period of office as President of the Royal Photographic Society.

EDWARD AUGUSTUS GRUNING : A MEMOIR.

By WM. WOODWARD [F.] and H. A. PELLY [F.].

Those of us who attended the funeral of "Gruning" (the familiar name by which we all knew him) at Highgate Cemetery on New Year's Day—relatives, friends, architects, surveyors, and builders—felt that the grave had taken into its cold embrace a distinct personality, a splendid type of upright professionalism, a sincere friend and brother whose loss is profoundly regretted. In many respects the mantle of his old master Professor Donaldson had fallen upon Gruning. Some of us can remember the Professor—in his very element at 9 Conduit Street—keen for uprightness of conduct, and absorbed in gratuitous work for the benefit of the profession he loved so much. That same strong sense of right pervaded Gruning's professional career, and the perfect fairness of his decisions on all matters left to his judgment and discretion has never been impugned.

Edward Augustus Gruning was born on 26th June 1837, and as he died on 29th December 1908 he was in his seventy-second year, only having taken to his bed eight or nine days before his death, the immediate cause being heart failure. He married, in 1873, Miss A. A. Cappel, who predeceased him a few years back, and he leaves two daughters and a son to mourn their loss.

We shall remember Gruning less by his architectural works than by those multifarious duties which are nowadays such important adjuncts to the architect's practice, such as actions *re* rights of light, party-wall matters, arbitrations to settle differences between architects, clients, and builders; valuations of property, &c.

He commenced his architectural career in 1863, and erected many buildings in the City, chiefly connected with the banking and assurance world. Amongst many other buildings may be mentioned the Colonial Bank in Bishopsgate Street, the London and Brazilian Bank in Tokenhouse Yard, Messrs. Frubling & Goschen's premises in Austin Friars, and De Keyser's Royal Hotel on the Victoria Embankment. His most recent work is that of the Northern Assurance Company's building in Lothbury, in which he acted jointly with the late E. W. Mountford; and he was associated with Mr. William Woodward in the completion of the Piccadilly Hotel, after the retirement of Mr. Walter Emden.

Gruning's professional benevolence is perpetuated in the work he did, as honorary architect, at the Seaside Convalescent Hospital, Seaford, Sussex; in that connected with Sir William Treloar's Homes for Crippled Children at Alton; and in the German Hospital at Dalston. The subscription lists of the Architects' Benevolent Society and other societies will bear testimony to his generosity. Imperial call to duty was responded to as an enthusiastic volunteer and good shot as captain in the High-

gate Volunteer Company, and his civic responsibilities were met as a lieutenant of the City and a liveryman of the Goldsmiths' Company.

The stalwart form, the rugged and almost monosyllabic replies and retorts of Gruning, will be sorely missed at 9 Conduit Street. He was a fair fighter, and those who had agreed to refer their differences to him knew—whether his decision was or was not favourable to their contentions—that perfectly unbiassed judgment held sway. So he was in the witness box, and, above all, "his word was as good as his bond."

His contributions to the Institute literature were rare, and the only Paper read by him at No. 9 was a memoir of his old master, Professor Donaldson, on 1st February 1886, Edward I'Anson, *Vice-President*, being in the chair. He was elected an Associate in 1860 and a Fellow in 1869, serving as *Vice-President* during the four years 1897 to 1901. He was a member of the old Professional Practice Committee, and afterwards of the Practice Standing Committee as established under the Charter and By-laws of 1887. He was also one of the first members of the Board of Examiners (Architecture); member of the Prizes and Studentships Committee; member of the Special Light and Air Committee, which sat some years ago; member of the Finance Committee; and member of the Board of Professional Defence.

Outside the Royal Institute of British Architects he was a Fellow of the Surveyors' Institution, an institution which he regarded with affection and admiration, and where he was always a *persona grata*. He was also a member of the Surveyors' Club, and other of his engagements testified to the multiplicity of his work and to the truth of the axiom that the greatest number of honorary duties are fulfilled by the busiest of men, who are also the first to observe punctuality in the keeping of those numerous engagements and appointments which they have had thrust upon them.

The name of Gruning, too, will always be associated with the Tribunal of Appeal constituted under the London Building Act of 1894. His vigorous independence of mind was never more clearly displayed than in the work assigned to this Tribunal, and his associates will, we are sure, miss the sturdy, experienced criticism and opinion which were ever at their service.

I [Wm. Woodward] venture to add only a purely personal note or two to the above tribute to our departed friend. Gruning was one of the few men who "hit it" with my old master, the late Arthur Cates. They were men in many respects of similar build in mind and body, and I know that to their united efforts is due some of the good work which has characterised the Royal Institute of British Architects during the last quarter of a century. I have had many professional dealings with Gruning, sometimes "with him," as they say, sometimes on the other side; but I never feared him, as I knew

that I had a fair opponent, and that I should not be led into any trap by an exchange of confidences. Punctuality was one of his mottoes, and at meetings in the Street in "light" cases, be the time early or late, there was Gruning—on the stroke—puffing away at that small and well-known black pipe of his, which he enjoyed more than the finest cigar. One of my last meetings with him was at the Piccadilly Hotel on the 8th December last. We strolled together along Regent Street to 9 Conduit Street—I to attend a meeting there at 4, he one at 4.30—and I left him to walk up and down the street to further enjoy his pipe "till his time was up," as he jocularly remarked. I little thought then that I was saying "Good-bye" for the last time to one worthy of filling a niche in the gallery of those whose careers may be well summed up in the words, *Sans peur et sans reproche*.

I [H. A. Pelly] also venture to add a personal note with regard to our friend who has gone, and I think I have some right to do this, as I commenced my articles with him on the 1st January 1874, and have been very closely connected with him in his profession almost ever since. During this long and intimate companionship I always found him a man of the most kindly nature, ever ready to help one over a difficulty and to give his best advice to the younger members of the profession whenever they came to him. I think that hardly anyone is aware of the great amount of work he did for, and the great interest he took in furthering, the interests of the R.I.B.A. If I may be allowed to speak personally, I have lost my best friend, and I believe that the Institute has seldom, or never, had a better one.

REVIEWS.

ASSORTED HOMES.

Ideal Homes. "Daily Mail" Architects' Competition. An illustrated record of the Prize Designs and many others. Class A £563, Class B £750, Class C £1,000. Price 1s. net. ["The British Architect," 33 King Street, Covent Garden, W.C.]

Visitors to the "Ideal Homes" Exhibition, which was held at Olympia, Kensington, last autumn, may have passed through the bewildering aisles of conflicting advertisements, and may have formed a vague notion that if a house were to be equipped with all the accessories on show it would have to be extended to the dimensions of a mansion, and its owner would have to retire to an almshouse; but they may easily have left the Exhibition without having gained the respite of that corner of the gallery where the architectural drawings awaited their notice. If such was the case, the publication of this book will enable them calmly to consider those drawings at home; moreover, it will enable architects to study them more closely than they could have done at Olympia.

A few of the designs have already appeared in the professional and other papers, but most of them are now published for the first time. The assortment is not complete, but it has been carefully selected, and in addition there are illustrations of some of the cottages erected at the Franco-British Exhibition—inserted, no doubt, by way of advertisement of their builders and others. There is a short introduction by the Editor of the *British Architect*, in which he reviews the problem of cottage design and its limitations; but it is a pity that the main stipulations of the competition are not quoted, and that there is no index.

In the introduction it is suggested that "you will gain in economy and perhaps in artistic effect by having your bedroom ceilings well up into the slope of the roof," which seems to be a very pretty way of referring to attics. Most of the schemes embody this suggestion, with the result either that the windows are too low or that the roof is too complex. The objection to a complicated roof is not apparent in the perspectives, which show the cottages nestling in the charm of a summer sun, but we have been very forcibly reminded by recent snowstorms that our ideal home must shelter us from weather that is by no means ideal. We do not like to see a roof broken up into pockets or a valley intersected by a chimney. In this connection, on the other hand, there are several designs in which many strange devices have been adopted in order to collect all the flues into one stack. The objection to low windows is also emphasised in dull weather.

On page 37 it will be noticed that a house estimated to cost £1,000 has been put into Class B, with a £750 limit; but we do not think that this is a very serious error, for we are inclined to be sceptical as to the probable cost of a good many others, albeit they are rightly classified. We should like to buy some of them at their author's valuation and sell them at our own.

In fact, if "this little brochure" is destined to "fall into the hands of many who contemplate building," we trust that they who wish to spend £750 will seek their ideal in Class A (to cost £500), and that they who can afford £1,000 will not look beyond the plans marked £750. We hope this for the peace of mind of the architects they will employ, especially in view of by-laws and the like. An architect will notice that in many cases the windows are unduly small and the chamber plans are misleading, so that the designs appear to represent bigger buildings than in fact they do; but it would be difficult to explain all that to the satisfaction of a client.

No doubt the Assessor, Mr. E. L. Lutyens, found it a difficult task to allocate the medals among so many fearful and wonderful efforts to dodge the formula for cubing up buildings. There is an idea in each design, but naturally the ideal has been achieved in none. Personally we are attracted in each class by the design which has gained the bronze medal, the authors being respectively Mr.

W. Rupert Davison, Messrs. Hardy & Harris, and Mr. W. Curtis Green. Also we like the design of Mr. C. Wontner Smith in Class B.

The book will serve a good purpose if it helps the public to take an interest in domestic architecture and to realise that the ideal home is a cottage.

J. NIXON HORSFIELD [A.].

ALLIED SOCIETIES. NORTHERN ARCHITECTURAL ASSOCIATION.

The following are extracts from the Address delivered to the Northern Architectural Association by its President, Mr. Geo. T. Brown [F.], at the Opening Meeting of the Session, 11th November 1908:

In greeting you formally for the first meeting of the Winter Session of the fiftieth year of our existence as the Northern Architectural Association it must be very gratifying to us that we as an Association are in what may justly be considered a perfectly healthy condition, and although far from the ideals we may hold of the position and influence we hope to attain, I think our growth, the work we have done, and our desires for the future augur well for the years that are before us.

With a total membership of 253, of which number 170 are Members and Associates, and 70 of whom are members of the Royal Institute, and being ourselves in point of number the third largest Society allied to the Institute, and second so far as our representation on the Institute is concerned, it seems a remarkable fact that our representation on the Council of that body still depends on our being placed there annually by a majority of votes. It is true that during the last two years our Association has been represented by its President; but there have been years when we had no representation at all, while other Societies, with as few as thirty-seven members and as small a representation on the Institute as eleven, have been represented on the Council by their President. It may be remembered that, so far back as 1896, as the result of an expression of opinion on this matter, Mr. Oswald was re-elected on the Institute Council. I hope it will not be long before something is done to make our representation on the Institute Council permanent, it being at present an instruction from the Council to the Charter Revision Committee to take the matter into consideration with a view to suggesting some constitutional method whereby those associations with the greatest number of Fellows and Associates among their membership shall have a permanent representation on the Council of the Institute. I feel that such an arrangement would result in the term "Allied Society" being something more than a name. Surely our alliance would be more productive of good and our Province more closely knitted to the central body if we were able permanently to have a voice in the deliberations of the Institute Council. We may be said to have some slight grounds for desiring such a permanent arrangement from the fact that it was from this Association that the first idea emanated of what originally became the Architectural Alliance, and that this Architectural Alliance, so far as I can gather from our past

records, developed ultimately into the Allied Society scheme of the Institute.

The converse side of this question is not without important features. The right accorded to Allied Societies to be represented on the Institute Council is one which should be highly prized by them, and accordingly taken advantage of. It is not only good for the profession in the provinces that this should be so, but I also know that there are London members who welcome information as to the movements outside the Metropolis, recognising that the whole profession is so interdependent that we cannot be affected in any way as Allied Societies without the resulting ripple causing vibration through the whole structure. There have also been times when the Allied Societies have moved somewhat in advance of the Institute on certain matters.

We have, as an Association, during the past year been of use in having unsatisfactory conditions in local competitions modified and brought more into line with the conditions issued by the Institute. In one case our advice was well received and acted on at once; in another it became necessary to circularise our members, advising them to leave the competition alone unless modifications were made. This resulted in the conditions being improved. It is evident that although in some instances unsatisfactory conditions are the result of ignorance, in others it is not the case. I may instance one in particular where a prominent member of the profession was acting as Assessor, and competitors were informed by the promoters that the conditions had received his sanction. Action of this kind can only successfully be taken if our members are loyal to the Association in refraining from competing when circularised, even if against their self-interest; and if we ask for this loyalty from members wishful to compete, how much more should we expect loyalty to the profession from those appointed to assess in competitions, and who have the opportunity, if not always of drawing up the conditions, certainly of perusing them, and asking for amendment if they are unsatisfactory. Indeed, I consider, if it were necessary, an architect should, having regard to his obligations to the profession and to his own self-respect, rather withdraw from the duties of Assessor than allow his name to be identified with a competition the conditions of which differ materially from, and on important points fall below, the standard of those authorised by the Institute Competitions Committee.

It is interesting to note, with reference to the members of our Association being circularised asking them not to take part in competitions, that the Manchester Society recently approved a by-law as follows:—"A member shall be considered to have failed in the observance of a lawful regulation of the Society, or of a lawful regulation, by-law, or order of the Council, within the meaning of Article 61 of the Society's Articles of Association, and shall be liable to the penalties therein stated, if he shall submit, either directly or indirectly, a design in any architectural competition the conditions of which are unsatisfactory to the Council, and of which notice has been given to the members by the Secretary."

This by-law has not yet received the sanction of the Institute Council, but if it does I think our Manchester brethren will have set an example which we should carefully take into consideration, as if this power were quite general the competition system throughout the country would be practically settled, and no architects of repute would then ever enter a competition in which the con-

ditions having been brought before the Council of any Allied Society, and declared to be unsatisfactory, were reported to the Institute as such.

In the Annual Addresses given by the Presidents in the past, one subject which has appeared year after year, and which might almost be referred to as a hardy annual of architectural contention, is about to be referred to as such, I hope, for the last time; for by the recent action of the Institute the vexed question of Registration, as the majority of provincial practitioners would like to have seen it dealt with, has been definitely removed from the sphere of active discussion. The difficulties in dealing with this subject, which were very obvious to the Committee appointed by the Institute to consider the matter, such Committee representing both sides of the question, were felt to be so great that it would have been impossible to get Parliament to legalise the title of architect except on lines which would certainly not have been satisfactory to the profession as a whole. The Committee, after exhaustively considering the matter, recommended as far back as April 1906 that the Charter should be revised so as to raise the qualification of the profession, and that a Bill should be submitted to Parliament to give statutory force to the Charter, legalise the Scale of Charges, and deal with other important matters. This recommendation was adopted at a general meeting of the Institute, the details being referred to the Institute Council for further consideration and report, and ultimately at a general meeting in December of last year the Council's proposals for the revision of the Charter and By-laws, with slight verbal alterations only, were carried. It is now probable that the Charter will be granted at an early date, and steps will then be taken to submit the Bill to Parliament, so that we are probably within sight of what I hope will be regarded as a satisfactory conclusion to a troublesome matter in the history of the profession—one on which there has been considerable difference of opinion and much warmth of feeling, but one on which each side, while not having got all they wanted, should be satisfied that the decisions come to are likely to produce the most satisfactory results with regard to the advancement of architecture, and the placing of the profession generally on a sounder basis.

The result of this agitation—while it will not benefit largely the present generation—will have important effects on the profession in the future, and as we as a profession are now reaping the benefits of the work of the early days of this and kindred Associations, so the younger generation will benefit very largely by the result of the prolonged controversy which is now, we hope, at an end.

The final decisions come to in this matter are to a great extent the result of the insistence of the provincial Societies, which have been much more adversely affected by the lack of something in the nature of registration than architects practising in London.

With regard to legislation affecting the profession, the last year has been an important one in that it has seen the introduction of the "Housing and Town Planning Bill." I am afraid, however, that the additional powers of control to be entrusted to the Local Government Board are not likely to be as successful as we could wish, judging from the way the Board have neglected to administer their powers in the past. According to the existing laws, it should be impossible for any tenements to be overcrowded and any slums

to exist, and it is to be hoped that the Local Government Board, when the Bill becomes law, will be able to combat successfully the interested opposition which always springs up when schemes for improvement are promoted.

The Bill is one of great interest to architects, particularly the second part, which deals with the development of towns; and in referring to it somewhat at length I do not think any apology is needed, as an outline of its provisions must of necessity interest us all. I am sure, however, I shall have your forbearance and sympathy, for, after having carefully read the text of the Bill, the title, which is "A Bill to amend the Law relating to the Housing of the Working Classes, &c.," suggests that it would be a kindness to humanity if a Bill could be brought in to amend the law as to the methods of Bill-making. The whole Bill is a most complicated jumble, never saying definitely what is proposed, but being framed on the method that everything in its clauses is to be taken in conjunction with various clauses in past Acts of Parliament relating to the subject of housing, and one has either to be connected mentally with the framers of the measure in a "two minds that think as one style," or to laboriously look up the previous Acts, and try to grasp their connection with this Bill. . . .

[Mr. Brown, having reviewed at length and criticised the provisions of the Bill, continued:]

The Bill generally should be productive of satisfactory results, inasmuch as it must be admitted that the extension of towns ought not to be allowed to proceed on any haphazard lines, such as those caused by land speculators buying land and laying it out to the best financial advantage, often in a way which, although an architect has to carry out the instructions of his client in order to produce good financial results, is most unsatisfactory to his judgment as to what is desirable, both with regard to the artistic laying-out of the ground and the style of the houses to be put on it.

One thing which might have been included in the Bill, but which has not been dealt with, is the valuation at which land can be purchased. That Municipalities or Educational Authorities wishing to purchase land have to pay considerably more than its value is well known. The only way apparently to get fair valuations will be by the taxation of land values, and allowing the owners to put their assessment on the land for the purpose of such taxation, the values so put upon the land to be the basis taken at any time for purchase by public authorities. The probable reason that this matter has not been included in the Bill is that it would open up a most difficult and controversial question, which would probably have wrecked the Housing and Town Planning Bill, as it would inevitably, in some cases, deal with land valuations near a town very unfairly. Until something is done on these lines, however, it will continue to remain difficult for Public Authorities to purchase land at anything like reasonable values.

The Bill—unless the purchase of land by Municipalities becomes very much more extensive than can be anticipated at present—can only affect the profession for good, as it will necessitate the most skilful treatment of laying out estates, and give architects best equipped for the work the greater opportunities; and while the general scheme will be in the hands of the Public Authorities, owners of land, although they will have the principal lines of their estates laid down for them by the Municipalities, will yet—as they do now—

employ architects for the general carrying-out of their estate work and the safeguarding of their interests against undue interference by Local Authorities; for it must not be forgotten that they will have in nearly all cases of differences of opinion the right of appeal to the Local Government Board.

Whatever is the ultimate form of the Bill when it becomes law . . . it is our duty, and the duty of the Royal Institute of British Architects, to do their utmost to look after the interests of the profession and take such steps as are necessary to prevent the gradual drifting into municipal hands of the carrying-out of work which we as architects are justified in considering a legitimate part of our practice.

In a recent communication to this Association from the Manchester Society of Architects it was mentioned that that Society had had some correspondence with the Institute on the Town Planning Bill, with, among other things, special reference to the question of reappropriation. The Institute, in replying, while it supported the Manchester Association in its general action, did not consider such matters as reappropriation were within its scope as an artistic body. I venture respectfully to differ very strongly from that pronouncement. The practice of members of our profession—particularly in the provinces—necessitates their advising their clients on many points of this kind, and it is an architect's duty to those who come to him for advice and professional opinion to keep himself well informed on all such topics. The provincial members of the Institute more than outnumber those in London, and I consider it is the duty of the central body to be interested and to take all necessary steps to assist as far as possible in all points that arise which affect the practice of members outside London; and it should not be forgotten that, although we are an artistic body, yet the practice of the majority of architects who are connected with the Institute embraces practical business matters as well, and that to ignore this would mean that many schemes might drift out of our hands and be treated in a purely commercial way, quite divorced from architectural effect and artistic treatment, unless we make strenuous endeavours to retain them within our scope. . . .

MINUTES. V.

At the Fifth General Meeting (Business) of the Session 1908-09, held Monday, 4th January 1909, at 8 p.m.—Present: Mr. Edwin T. Hall, *Vice-President*, in the Chair: 49 Fellows (including 15 members of the Council) and 63 Associates (including 2 members of the Council)—the Minutes of the Meeting held 14th December 1908 (p. 152) were taken as read and signed as correct.

The Hon. Secretary having announced the decease of William Milner Fawcett, M.A., F.S.A., *Past Vice-President*, and Edward Augustus Gruning, *Past Vice-President*, it was resolved that letters of sympathy and condolence be addressed from the Institute to the relatives of the late members, and that the letters should contain an expression of appreciation on the part of the General Body of the services the late members had respectively rendered to the profession and to the Institute.

The Hon. Secretary having formally acknowledged the receipt of books presented to the Library, a vote of thanks was passed to the donors by acclamation.

The following Associate, attending for the first time since his election, was formally admitted by the Chairman—viz. Walter Maxted Epps.

The following candidate, who had passed the Colonial Examination, was elected Associate by show of hands—viz. EDGAR HUGH WOODCOCK (Cape of Good Hope).

The Chairman read a letter announcing that His Majesty the King had been graciously pleased to grant the Institute's petition and had sanctioned the new Charter.

Mr. Max. Clarke [F.] having, in accordance with notice, asked the ages of the gentlemen nominated at the meeting of 2nd November for election as Fellows but afterwards withdrawn from candidature, the Chairman replied that the Council's business was simply to see that the Charter and By-laws were complied with, that these only laid down that a candidate should be over thirty years of age, and that the Council had no power to require the exact age to be stated.

Mr. G. E. Nield [F.], who had given notice of his intention to move a resolution demanding an explanation of the circumstances leading up to the proposed suspension of part of By-law 9, and directing that in future no such motion should be moved, withdrew his resolution on the ground of the altered circumstances brought about by the granting of the new Charter.

Mr. K. Gammell [A.], in accordance with notice, moved, "That the Council of the Royal Institute of British Architects shall forthwith give effect to the will of its members, as expressed by the Resolution passed in open meeting on 7th January 1907, whereby this Institute showed its disapproval of the principle of Limited Competitions for Public Buildings erected with public moneys, by forwarding a copy thereof to the council of every county, county borough, and borough in England and Wales before the 10th day of April 1909." The resolution was seconded by Mr. C. H. Brodie [F.].

Mr. A. W. S. Cross [F.] moved as an amendment that the word "forthwith" be omitted, and that the resolution stop at the words "January 1907." Mr. George Hubbard, F.S.A. [F.], seconded the amendment, and it was ultimately accepted by Mr. Gammell.

A motion by Mr. W. Henry White [F.], seconded by Mr. J. S. Gibson [F.], that the Meeting proceed to the next business, was put to the vote and negatived by forty-eight votes to forty-six.

An amendment to omit from the resolution all the words after "Members," moved by Mr. J. Nixon Horstfield [A.] and seconded by Mr. Horace J. Helsdon [F.], was not voted upon.

Mr. Cross's amendment, having been voted upon by show of hands and declared carried, was finally put from the Chair as the substantive motion, and it was—

RESOLVED, That the Council of the Royal Institute of British Architects shall give effect to the will of its members as expressed by the Resolution passed in open meeting on 7th January 1907.

The proceedings then closed and the Meeting separated at 10 p.m.

The late Cuthbert Brodrick, Architect.

Greek Street Chambers, Leeds: 5 Jan. 1909.
To the Editor JOURNAL R.I.B.A.,—

DEAR SIR,—I am preparing a sketch of the life and work of the late Cuthbert Brodrick, the architect of the Leeds Town Hall, &c. &c. I have in my possession the designs for several important buildings executed by him. There must, however, be in existence other designs prepared by him, and I should be very grateful if the owners would allow me to see them. The greatest care would be taken of them, and they would be returned as soon as they have been examined.—Yours faithfully,

BUTLER WILSON [F.].

